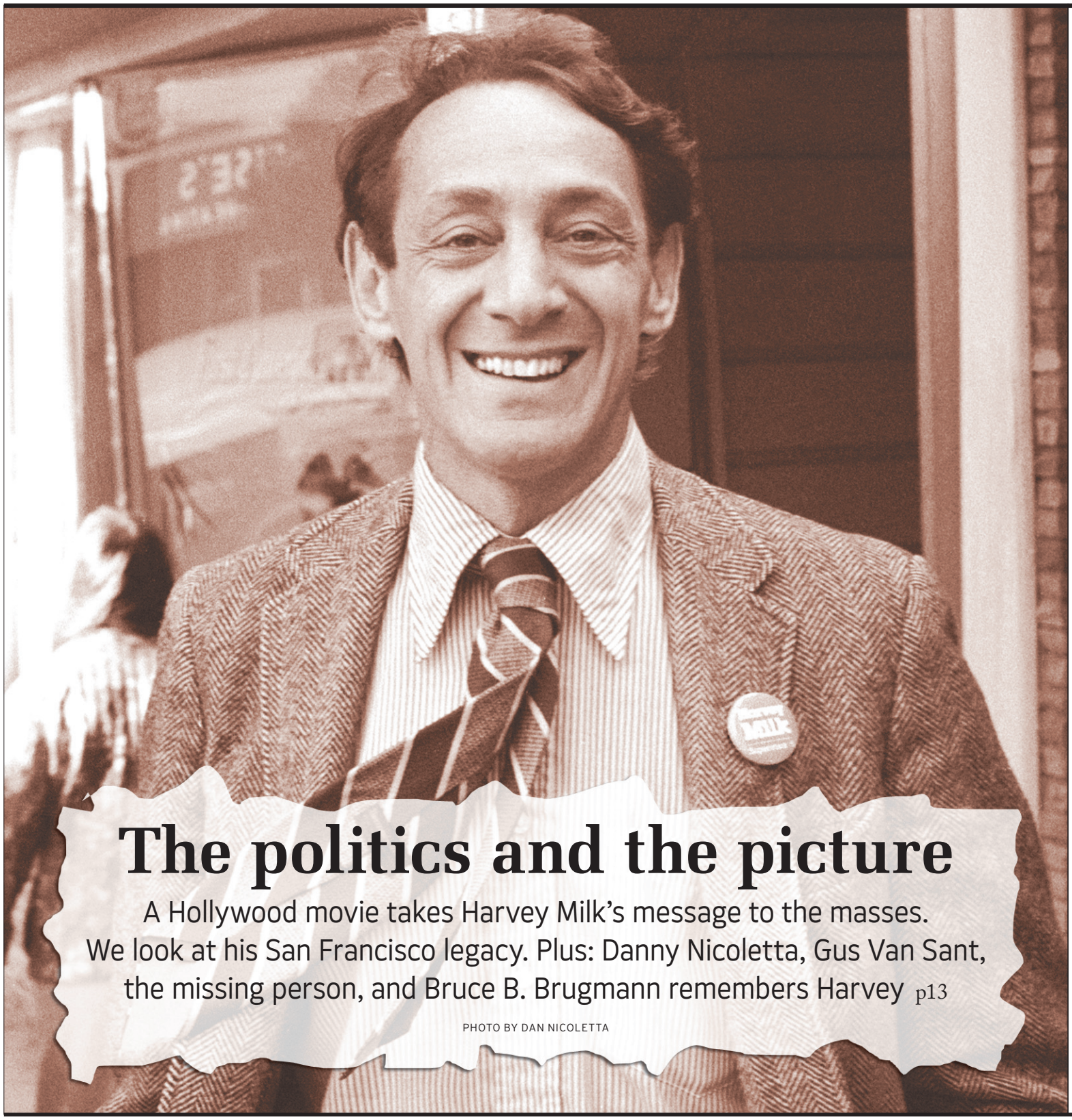
Shop local and save the city: our annual Holiday Guide

Chasing those bloggers' delights, Vivian Girls p28

GUARDIAN

NOVEMBER 19 - 25, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 8 • FREE



The politics and the picture

A Hollywood movie takes Harvey Milk's message to the masses. We look at his San Francisco legacy. Plus: Danny Nicoletta, Gus Van Sant, the missing person, and Bruce B. Brugmann remembers Harvey p13

PHOTO BY DAN NICOLETTA

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

Is anyone else appalled that the Obamas are not even considering sending their kids to public schools? Seriously. This may not seem like the most important issue on the president's agenda, but I think it's a big deal.

According to *The New York Times*, Michelle Obama has toured Sidwell Friends, the pricey private school where Chelsea Clinton was educated. She's also looking at Maret School and Georgetown Day, two institutions that cater to the children of the rich and powerful. There are no public schools on the list.

Adrian Fenty, the mayor of Washington, DC has urged the Obamas to consider the schools that most DC kids attend, but he has little moral suasion: Mayor Fenty's twin sons go to private school.

I'm a public school parent, and this really bothers me. What the Obamas are saying, in essence, is that there is no public school anywhere in the district good enough for their kids. They're saying that if you've got the money, you should flee for the safety of private academies. Those lowly public places are just for the peasants.

That sort of statement matters. It matters when you think about the new president's priorities. It matters when you think about the role he wants to play not just as a chief executive but as an agent of change and a moral compass for the nation and the world. In a way, it's his first test, and he's flunked it.

I'm sorry: the children of the president should go to public schools. The children of mayors,

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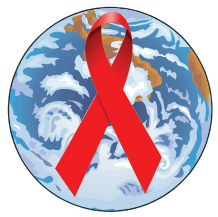
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"Fundamental Economics", the first course in the program, will start on *Wednesday, January 21, 2009*. The class room for the courses is in the Chancellor Hotel on Union Square in San Francisco.

For details and fees, please consult our website at:

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11.19.08

Have we remade our economy so that it is based on a strong core of working Americans who get their fair share of the fruits of economic growth?

What will your role be?

By Aaron Knapp
› news@sfbg.com

OPINION Many of us in the Bay Area worked hard to elect Barack Obama. We made phone calls, knocked on doors, made donations — $5, $10, $200. We monitored the polls, gathered and loaded data, and/or otherwise spread the word to friends, relatives, and colleagues. And of course, we all voted.

The good news is we succeeded. We can now believe again in the power of ordinary people to do extraordinary things in this country. *That* change has come.

But have we done what we really set out to do?

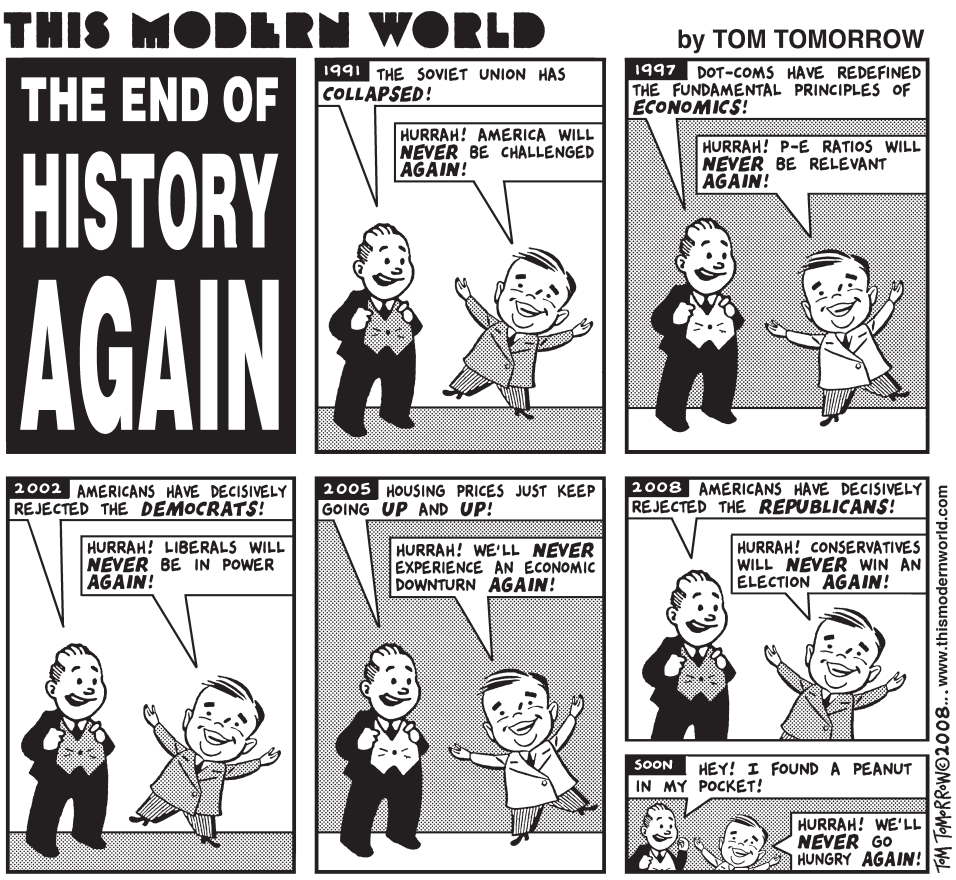
Have we remade our economy so that it is based on a strong core of working Americans who get their fair share of the fruits of economic growth, and not on house-of-cards accounting subterfuge that tends to benefit only those with the most? Have we achieved equal opportunity for everyone, so that CEO's and other super-wealthy Americans aren't hoarding tens of millions of dollars they don't need while the working Americans who generated that income can barely make ends meet? Do we encourage workers to organize so that there's a more level playing field in negotiations with employers, and real dignity and respect in every workplace?

Do we have affordable health care? Do we have energy independence? Sustainability? A responsible conclusion to a pointless and wasteful war? Enduring peace and diplomacy? Compassion for one another and personal responsibility for our actions?

Needless to say, the answer to all these questions is a resounding *no*. Not even close. Not yet.

Although he may be our symbol of a change for the better and an inspiration to bring it, Barack Obama is not the change we seek. *We are the change we seek.*

CONTINUES ON PAGE 7 ››



Fighting Newsom's mid-year cuts

EDITORIAL If Mayor Gavin Newsom moves forward aggressively with mid-year cuts to the city budget, a lame duck Board of Supervisors with four veterans — including the board president and chair of the Budget Committee — on their way out the door could be voting on harsh reductions in city spending on health care, parks, and other services. That's not the best way to make policy; we'd rather the cuts go to the new board, which will be dealing with next year's budget anyway. But if the mayor is pushing reductions now, the current board needs to act aggressively and quickly to be sure that the mayor's wrong-headed priorities don't carry the day.

We recognize that the city has money problems. Like every other taxpayer-financed entity in America, San Francisco is getting hit hard by the recession. When retail sales drop, so do local sales taxes. When real estate values plummet, so do property taxes receipts. And while some prominent economists are urging President-elect Barack Obama to pour federal money into cities this spring, nobody can count on that happening.

City Controller Ben Rosenfield is projecting that the city will be around $100 million short of cash by the end of the fiscal year. And since California cities (unlike the federal government) can't run a deficit, that money has to come from somewhere. (Fortunately, the red ink won't be as bad as it might have been — with little help from the mayor, Sup. Aaron Peskin got two new revenue measures passed in November that will bring some $50 million more into city coffers).

Newsom's chief target at this point is the Department of Public Health, which is facing more than $256 million in cuts. That's on top of all the cuts the department has had to absorb over the past two years — and it will cut deeply into the city's ability to maintain its landmark Healthy San Francisco program. The Recreation and Park Department, libraries, and Muni will face cutbacks too, and there's almost certainly a Muni fare hike (essentially a tax on the poor) on the horizon.

But there's no talk of reducing or eliminating any of the mayor's pet programs — like the 311 call center, which is a fine service but perhaps not as important as medical staff at SF General — or cutting significantly into his own office spending.

And, as always, the mayor has failed to look at any additional sources of revenue (with the possible exception of new parking meters in Golden Gate Park and at Marina Green). It's particularly frustrating that Newsom and his hired gun, Eric Jaye, pushed so hard to help Pacific Gas and Electric Co. defeat the Clean Energy Act when public power would be the source of hundreds of millions in annual revenue. (PG&E killed 10 other ballot measures that would have

CONTINUES ON PAGE 7 ››

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LETTERS

HIGH-SPEED RAIL, EVERYWHERE

It's a very selfish endeavor for California to do high-speed rail alone. Don't get me wrong — I support it 100 percent and will be very happy if and when it gets completed. But it makes more sense if this can be done on a national level. Global warming is a big problem in the United States. Barack Obama should take this idea and have a plan to start laying out modernized tracks throughout the United States and connect every major city with high-speed bullet trains.

Let's work with the Germans, who are masters in rail travel. The Chinese did this years ago. We Americans need to start thinking this way. Imagine San Francisco to Las Vegas to Denver to Albuquerque all the way to New York City, from sea to shining sea. Also, Obama or the federal government should intervene with all the oil, gas, and car companies that are responsible for preventing this effort from moving forward in this country. That will resolve some of America's global warming.

Yes, this is a large country to connect with steel tracks. But I am confident that if the entire nation can collaborate as one on this important mission, we can make it happen.

I know that what I am asking for is larger than life. But I don't think we Americans should continue to be so lagging and far behind the Europeans and developed Asian countries like Japan and China.

Emmanuel Peninoy
San Francisco

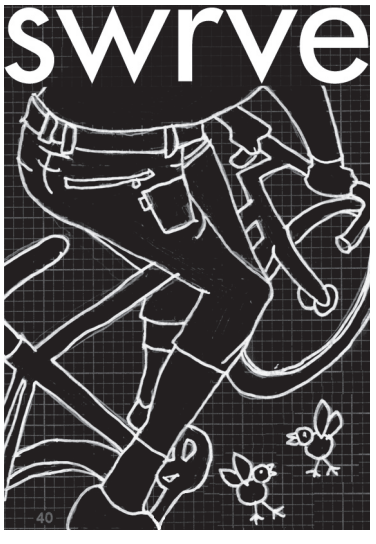
COMMENTS ON SFBG.COM

On the results of the Nov. 4 election:

A year ago, Chris Daly authored reforms to the public finance system that more than doubled the amount of funds available

CONTINUES ON PAGE 7 ››

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What Pattinson didn't know was the level to which certain Twilight fans have devoted their lives — nay, their souls — to the series. They're called Twilighters...
– from "Robert Pattinson doesn't suck" by Louis Peitzman, posted on the Guardian's Pixel Vision blog
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EDITOR'S NOTES

CONT››

and city council members, and county supervisors, and city attorneys should go the same schools as the kids of the majority of their constituents. And if those schools aren't as good as they'd like, well then, join the team. The rest of us are working like hell to make the under-funded, overstressed public schools better. You can, too.

And by the way, Mr. President-elect, my public school in San Francisco is giving my son and daughter a great education. And they're growing up with kids who aren't just like them. That's worth way more than your fancy $21,000 private school can ever offer.

The election of Sup. Ed Jew two years ago gave ranked-choice voting a bad rep. This year, however, I think we saw how the system can work.

I understand the critics who say that old-fashioned runoffs — second-round elections held a few weeks after the general — are more fair and allow for excitement, like Tom Ammiano vs. Willie Brown in 1999 and Matt Gonzalez vs. Gavin Newsom in 2003. But they also create a problem, particularly when one side has a lot more money than the other.

Downtown had almost endless resources to try to defeat Eric Mar, David Chiu, and John Avalos. The Democratic Party, thanks to the progressive takeover this summer, was supporting the three progressives, as was labor, the Sierra Club, and the Tenants Union. And while party chair Aaron Peskin raised a sizeable sum for slate cards and labor spent cash on organizing efforts, that was dwarfed by the landlords and developers.

Mar, Chiu, and Avalos had the advantage of a high-turnout election. If they'd been forced to run again three weeks later, downtown would have again dumped hundreds of thousands of dollars into the races — and at some point, the good guys would run out of money. Plus, RCV gave the candidates an incentive to make alliances.

Not a perfect system, but better, I think, than the obvious alternative. SFBG

YOUR ROLE

CONT»

Which means that if *we* don't continue to act and make sacrifices, enduring change will not come.

So what will *your* role be in bringing about real change in this country?

For what it's worth, I've started making some changes and sacrifices. I left my high-paying job as a big-law attorney protecting the corporate status quo in this country and have committed myself to a different course of serving public and community interests.

I'll be selling my condo that I love so much because my commitment to public service on the one hand, and the size of my mortgage payment on the other, are inconsistent propositions at this point.

I am doing everything in my power to make sure the Employee Free Choice Act is finally made into law, because my grandfather, who worked on the assembly line at Chevrolet in the 1940s when the Taft-Hartley Act passed over President Truman's veto, would have wanted it, and would be proud of me for doing it.

What will you change about yourself, your routines, your "comfort zone," so that real change comes to this country for you, your children, and grandchildren? What sacrifice will you make for a cause greater than yourself? Only you can answer these questions. **SFBG**

Aaron Knapp is a lawyer, writer, and organizer living in San Francisco. He is the founder of the The Post Partisan. He can be reached at aarontknapp@gmail.com.

NEWSOM

CONT»

brought cheap Hetch Hetchy public power to San Francisco, the largest source of potential new revenue for the city, and the private monopoly yanks more than $650 million a year out of the city in high rates, according to a *Guardian* study.)

The supervisors don't have to wait for the mayor to propose cuts and then react. They can begin to move now. They can begin to identify their own set of cuts and revenue enhancements — and can begin establishing an alternative set of priorities. Is it better to cut 311 and the mayor's special global warming deputy than to cut nurses at General? Is it better to close some redundant fire stations than cut hours at libraries? Should parking meters and garage fees go up downtown before city parks get meters? Back in 1973, in his first run for supervisor, Harvey Milk proposed eliminating the police vice squad (see "I remember Harvey"). That's an idea whose time may have come again.

The point is that the mayor, who is weak and more focused on running for governor than on running the city, shouldn't be driving the fiscal agenda alone. The supervisors need to either agree that they won't act on cuts until the new board takes office or offer some alternative plans today. **SFBG**

LETTERS

CONT»

to supervisorial candidates. The theory did not focus on how to control big money spending. Instead, these reforms sought to give enough grants to qualified candidates so they could get their message out in the face of heavy oppositional spending.

I haven't heard any analysis on how these reforms worked. From my vantage point, they worked as planned.

David Chiu, the District 3 winner, received $117,470 and may be eligible for more. John Avalos, the District 11 winner, received a grant of $83,895, $7,300 less than Ahsha Safai's grant of $91,188. In District 1, Sue Lee received $79,356; that is $9,000 more than the winner, Eric Mar.

This is powerful evidence that once a campaign is funded well enough to be heard, the question of who has the most money tends toward irrelevance.

All this highlights the serious blow public financing received when Sup. Jake McGoldrick decided to establish the principle that the money set aside for public financing can be raided for other purposes. Just as San Francisco has achieved a solid system, his moves have put it at risk.

Joe Lynn
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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SFBG.COM/HELLRAISER

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GUARDIAN

CONCERT UPDATE

FEATURED SHOW



O'DEATH
HILLSTOMP
THE THEATER FIRE
MYSPACE.COM/ODEATH
11/21 BOTTOM OF THE THILL

THIS WEEK

OAN BAEZ
11/19 Herbst Theatre

MINUS THE BEAR
ANNUALS
11/19 Bimbo's

LOVE IS ALL
VIVIAN GIRLS
11/20 Bottom of the Hill

GWAR
11/20 Grand Ballroom



KRS-ONE
11/21 Red Devil Lounge



OR, THE WHALE
11/21 Cafe du Nord

O'DEATH
11/21 Bottom of the Hill

OF MONTREAL
11/21 Grand Ballroom

MY BRIGHTEST DIAMOND
11/22 Swedish American Hall

ZION-I
THE MIGHTY UNDERDOGS
11/22 Grand Ballroom

COLOSSAL YES
MERIDIANS
11/24 Knockout

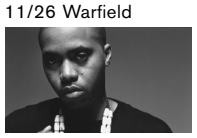
THE ROSEBUDS
MAGIC BULLETS
11/24 Independent

DEERHUNTER
TIMES NEW VIKING
11/24 Great American Music Hall

LYRICS BORN
11/26 Independent

THE LOVEMAKERS
HOT TUB
11/26 Mezzanine

SISTERS OF MERCY
11/26 Warfield



NAS
GOAPALE
11/28 Warfield

M83
11/28 Fillmore

LES HORMONES
PERSONAL & THE
PIZZAS
11/29 Hemlock Tavern

AC/DC
12/2 Oracle Arena

BLITZEN TRAPPER
12/2 Independent



WU-TANG CLAN
12/3 Grand Ballroom

OASIS
RYAN ADAMS
12/3 ORACLE Arena

THE MORNING
BENDERS
12/5 Rickshaw Stop

THE STITCHES
THE BODIES
12/5 Thee Parkside

OURS
12/5 Red Devil Lounge

VON IVA
12/5 Café du Nord

LOW VS. DIAMOND
BARCELONA
LA ROCCA
12/6 Independent

JONATHAN RICHMAN
12/7 Great American Music Hall

OZOMATLI
12/11-14 Fillmore

MUDHONEY
WOODEN SHJIPS
12/12 Independent



CSS
NATALIE PORTMAN'S
SHAVED HEAD
12/12 Bimbo's

AGNOSTIC FRONT
12/12 Thee Parkside

TOO SHORT
12/12 Great American Music Hall

VEINNA TENG
12/13 Palace of Fine Arts

BOB HARP
12/17 Elbo Room

HIGH ON FIRE
DRUNK HORSE
12/18 Great American Music Hall

METALLICA
12/20 Oracle Arena



TWO GALLANTS
12/26 Fillmore



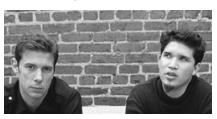
X
12/26-27 Slim's

EDDIE PALMIERI &
LA PERFECTA II
12/26-31 Yoshi's

BLACKALICIOUS
12/27 Fillmore

CRACKER
CAMPER VAN
BEETHOVEN
12/27 Independent

WAYNE HANCOCK
12/27 Uptown



THIEVERY
CORPORATION
12/31 Concourse

PHIL LESH
& FRIENDS
12/30-31 Bill Graham Civic Auditorium

ANGRY SAMOANS
1/10 Bottom of the Hill

WILLIE NELSON
Jan 16-20 Fillmore

RAZORLIGHT
1/18 Independent

NOFX
2/13 Fillmore

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

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"I think of a hero as someone who understands the degree of responsibility that comes with his freedom."– BOB DYLAN

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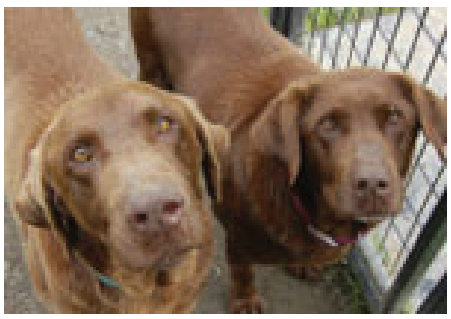
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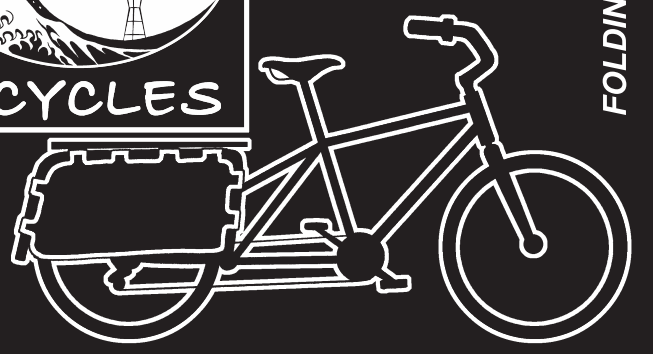
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Noise Jello Biafra — comedian? Plus: Love is All, Mi Ami, Diamond Daggers

Taxi merger

With big changes in store for taxicab regulation, drivers fear ulterior motives by city officials and industry executives

By Amanda Witherell and Katie Baker
› amanda@sfbg.com

A plan to merge the Taxi Commission with the Municipal Transportation Agency will be heard by the Board of Supervisors on Nov. 25. Most city officials and taxi industry bigwigs support the change, but some drivers fear it could signal the end of the semi-autonomous medallion system that has been in place for 30 years.

The merger legislation by Sup. Aaron Peskin is brief, simply transferring duties from the Taxi Commission to the MTA beginning March 1, 2009. But Peskin also helped write another key piece of legislation — last year's sweeping MTA reform measure Proposition A — that contains a provision allowing the MTA to wipe out all prior taxi regulations.

Skeptics fear that the real target of the merger is Prop. K, the 1978 law that created the current driver permitting system, which requires taxi medallions that are owned by the city to be in every car. With the MTA in control, the door could be open to privatizing taxi medallions. These permits are currently leased by the city for a fee — $658 a year for most cabs — to longtime drivers, but a scheme to sell or transfer them could mean huge profits for the select group of drivers who now hold medallions, with a potentially high transfer fee kicked back to the city.

Regulating San Francisco's taxi industry involves ensuring cabs are being properly operated, with medallions held by legitimate drivers, and investigating various complaints. But the Taxi Commission barely has enough money to meet its mandate. Proponents of the merger say the MTA can bring more resources and professional attention to the industry. Mayor Gavin Newsom, who as a supervisor in 1998 pushed for formation of the Taxi Commission, has long supported the merger as a way to have all transportation housed in one agency.

"The benefit of merging is the MTA already regulates all surface transportation," said Jordanna Thigpen, acting director of the Taxi Commission, who was appointed by Newsom after the Taxi Commission ousted Heidi Machen in 2006. "Most cities in the country do incorporate taxis into the common transportation agency."

Currently, cab companies, medallion holders, and rank and file drivers essentially function as a feudal system, with the serfs driving San Franciscans around in vehicles usually owned by the lording cab companies and permitted by older drivers who hold the coveted medallions. There are only 1,500 of these permits, which are literally tin medallions that correspond to the numbers printed on the sides of cabs. They are owned and regulated by the city, and leased for life to drivers who wait years to move up the list.



Cabs and trains? City officials want Muni and taxis regulated by the same agency. | GUARDIAN PHOTO BY LUKE THOMAS

Medallion holders make about $20,000 to $50,000 per year leasing their medallions to cab companies, which then charge drivers daily "gate fees" that are set by the city. Drivers pay an average of $96.50 per day to use a cab, but are allowed to pocket all their fares. Drivers usually clear about $150 a day, but that's before paying gas, tolls, and tickets, and before even sometimes allegedly slipping bribes to dispatchers to get the best assignments. Drivers have no health insurance and are essentially treated as independent contractors.

Drivers have criticized the newly formed Taxi Advisory Group, which has made recommendations to the MTA and is likely to be expanded after the merger into a 15-member council, which would have only three drivers, but seven medallion holders and cab company representatives. Five members of the public would also be seated and their unanimous support would be required for a driver-led initiative or idea to trump the medallion and cab company bloc.

"We want a much greater and fairer representation on this Taxi Advisory Council," said driver and United Taxicab Workers chair Bud Hazelkorn. "Without that, all the issues that we bring will not be heard." Those issues include providing health care for drivers and creating a centralized dispatch system so fares are allocated more equitably. He pointed out that drivers are the only

CONTINUES ON PAGE 12 ››



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ALERTS

By Anna Rendall
and Steven T. Jones
› alerts@sfbg.com

WEDNESDAY, NOV. 19

Paving the way
As California seeks to expand public transit — such as by approving the high-speed train bond measure Proposition 1A — TransForm (formerly the Transportation and Land Use Coalition) wants to do the same on a local level. "Level of Service Analysis: A Roadblock to Walkable Communities and Transportation Choices" looks at how traffic analysis conducted as part of the California Environmental Quality Act actually punishes environmentally friendly projects. Oakland's Jason Patton and Rachel Hiatt from San Francisco County Transportation Authority discuss how roadway developments can be geared toward pedestrians and bicyclists instead of cars. Dinner will be provided. RSVP requested.
5:30–7:30 p.m., free
Sierra Club
85 Second St., third floor, SF
www.transformca.org
rsvp@TransFormCA.org

THURSDAY, NOV. 20

Expanding the movement
As part of a continuing discussion of current events from a progressive perspective, the Center for Political Education looks at how the historic election of the first African American president was sullied by the passage of anti-same-sex marriage measure Prop. 8 in California. Topics include linking "the broader struggles of LGBTQ people with the struggles of African Americans, Latinos, and immigrants."
7–-9 p.m., free
522 Valencia, SF
415-431-1918
www.politicaleducation.org

Transgender remembrance
Members of San Francisco's transgender community, along with their friends, supporters, and loved ones, will gather for the 10th Transgender Day of Remembrance, honoring those who have been the victims of violence. The program includes speakers, a reading of known victims' names (including a special tribute to Lawrence King and Ruby Molina), and a march through the Tenderloin to City Hall. Event sponsored by SF-TEAM, TRANS:THRIVE, and El/La.
6–8 p.m., free
TRANS:THRIVE
815 Hyde, 2nd floor, SF
info@sfcenter.org

FRIDAY, NOV. 21

State of the struggle
Come discuss the status of key people's movements with the Party for Socialism and Liberation. Topics include an overview of the Nov. 15 National Day of Action against Prop. 8 and planning for what's next in that struggle. PSL president Gloria La Riva also discusses her recent trip to Cuba and Venezuela and analyzes political trends in Latin America.
7 p.m., $3–$5 donation requested but no one turned away
2489 Mission, room 28, SF
(415) 821-6171

Price of fire
Bolivians, outraged at proposals to privatize essentials like water and the country's vast energy resources, rose up in a rebellion that helped former coca grower Evo Morales win the presidency in 2005. Journalist Benjamin Dangl, author of *The Price of Fire: Resource Wars and Social Movements in Bolivia*, talks about how the fight for basic rights in Bolivia is ongoing and dynamic, detailing Bolivia's rich history of cultural and political conflict in the process.
7 p.m., free
AK Press
674-A 23rd St., Oakl.
(510) 208-1700
www.akpress.org

Enough war
President-elect Barack Obama promises that we'll be out of Iraq in 16 months, but we still have more than 150,000 troops regularly traveling to and from the Middle East. Protest that ongoing occupation and provocation and send a message to keep out of Iran.
2–4 p.m., free
march from Acton and University, Berk.
(510) 548-9696
GrayPanthersBerk@aol.com

MONDAY, NOV. 24

Voices of dissent
Under the Bush administration, democracy has suffered as dissenting voices have been muffled, according to *Voices of Dissent: Activism & American Democracy*. Noted filmmaker Karil Daniels screens her documentary, which won numerous awards and features progressives such as economist and *New York Times* columnist Paul Krugman, actor Woody Harrelson, and comedian-turned-politician Al Franken.
7:30 p.m., donations accepted.
Berkeley Fellowship of Unitarian Universalist Hall
1924 Cedar, Berk.
(510) 528-5403
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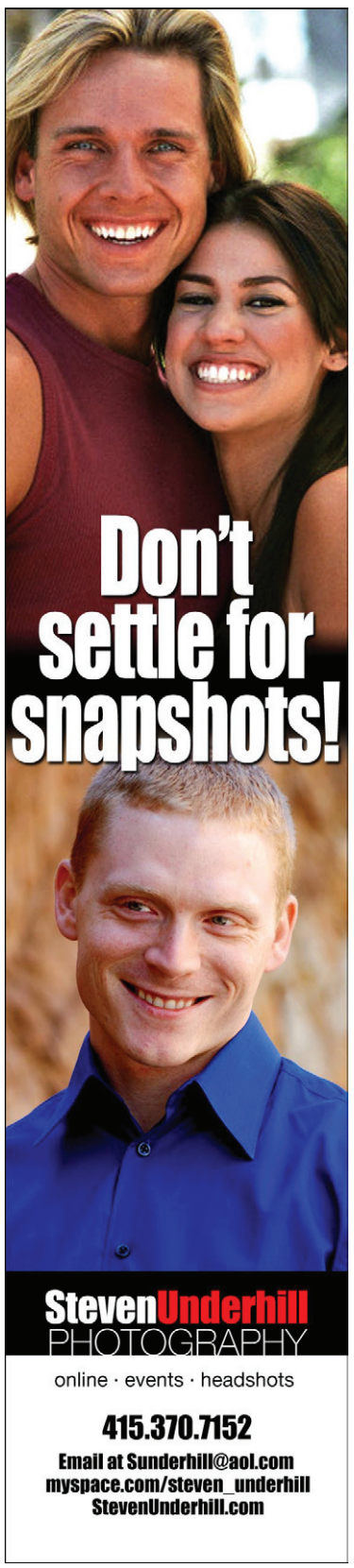


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Merger CONT»

people in the system making all their income directly from fares. Everyone else in the industry gets slices from other pies.

And the existing provisions outlined by Prop. K may soon be a thing of the past.

Prop. A included language that allowed for the Taxi Commission merger and stated that once the MTA was in control, "Agency regulations shall thereafter supersede all previously adopted ordinances governing motor vehicles for hire that conflict with or duplicate such regulations."

During the 2007 election season, this was interpreted by the UTW and Judge Quentin Kopp, a former supervisor who authored Prop. K, as possibly undermining the current medallion system. "The taxicabs CEOs have tried EIGHT times to undo Prop. K, failing each time as voters upheld this good government measure," Kopp wrote in a paid ballot argument at the time. "Now encouraged by City Hall, Prop. A slips in a deceptive clause undoing 30 years of voter policy."

Back in 2007, when seeking the *Guardian*'s endorsement for Prop. A, Peskin told us, "I have met with the mayor. The mayor has no desire, as do I, to undermine Prop. K, and what we would do if we ever were to transfer the Taxi Commission to MTA, we would transfer upon the condition that they adhere to and embrace by regulation all of the previously voter approved ordinances, such as Prop. K. So I think we have it handled."

Peskin said he reaffirmed that commitment in a letter, cosigned by Newsom, but neither office could locate a copy of that letter as of *Guardian* press time.

But at a Nov. 17 Government Audit and Oversight Committee meeting, Peskin asked MTA executive director Nathaniel Ford if it was his understanding that this merger was not to undermine Prop. K. "That is my understanding," said Ford. "I think it is important to all stakeholders."

Yet the interpretation is still correct. "The MTA will now have the authority to enact provisions that supersede Prop. K," City Attorney's Office spokesperson Matt Dorsey told the *Guardian*.

This past summer, the Taxi Commission established a Charter Reform Workgroup with a primary goal of reviewing Prop. K. The group is expected to meet for about six months with any recommendations subject to a citywide vote.

Although the workgroup has yet to release any specific statements regarding Prop. K, chairman Malcolm Heinecke believes it's already making strides simply by opening up public discourse among citizens, companies, medallion holders, and drivers.



Taxi, taxi! Drivers fear a merger would lead the way to permit privatization. | GUARDIAN PHOTO BY LUKE THOMAS

"One of the problems with the taxi industry and discussions of reform is that they are very insular," said Heinecke, who is also an MTA board member. "I believe we have a balanced group of voices [in the group]."

Heinecke said he thinks varied stakeholders are essential because of broad dissatisfaction with Prop. K. "You hear everyone — both inside and outside the industry — bemoaning some aspect of Prop. K. It's a system we've had in place for 30 years; rather than just say it's bad and not do anything, [the goal of the workgroup] is to look at where we are and revise."

While it may be true that no one is satisfied, that hardly means members of the factional workgroup agree on how exactly Prop. K should be changed. For some, the problem begins with issues of representation. Not everyone agrees with Heinecke that this is a "balanced group." Of 12 members, there are just three drivers and three members of the public, with the rest representatives from the upper echelons of the industry.

Driver and UTW member Thomas George Williams pointed out that "companies and medallion holders often have the same interests — most companies are owned by medallion holders."

Furthermore, Mark Gruberg, a UTW member, told us, "Everyone would say some things can and possibly should be done to improve provisions of Prop. K. But it's one thing to work around the edges to reform a law and another thing to throw it out the window."

He pointed out that one proposal before the workgroup would allow medallions to be sold for profit, something he said "would be a complete reversal of Prop. K." If other cities are an example, medallions could fetch as much as $500,000 apiece, enough for the holder to retire handsomely. "People that have them would clean up at the expense of the next generation of cab drivers," Gruberg said. "It would be a completely indefensible windfall."

"This is public property, these medallions," Hazelkorn said. "They could be misused as a pension, but that's not a pension that applies to everyone."

When questioned, Heinecke was vague about concrete changes the workgroup might instigate. "This is a delicate position for me because the whole purpose of the task force is to hear the views of all the stakeholders," he said.

Taxi drivers, the serfs of the industry, do not have high hopes about the merger. "If the merger happens, the MTA [officials] will be able to do whatever they please," Williams said. "Everyone knows MTA is always in need of money ... they don't care about drivers or improving industry, only their budget."

Williams worries that, under the MTA, the commission will lease medallions to companies instead of individual drivers, which would "totally ruin the concept of Prop. K." Gruberg agreed. He pointed out that some proposals mention levying a tax on the medallion transfers, a potential revenue source the MTA could be eyeing. "It's a whole new ball game with MTA and if they're so desperate for cash and they see the taxi industry as a cash cow, they might go for any scheme."

MTA spokesperson Judson True told us, "We have no intention of looking to taxi revenue to supplement existing Muni operations."

Judge Kopp said, "By itself that does not disturb Prop. K, but if that's a fig leaf for some recommendation from this ersatz Charter Reform Workgroup, then it becomes ominous." He said dressing the changes in a group with a pithy name like Charter Reform "is not reform, it's subterfuge."

And, he added, Prop. K doesn't need reform as much as it needs enforcement. "They've been at this for 30 years. Their revisions are always to start to restore the pre-1978 conditions and enable them to treat these permits as personal possessions for sale."

Peskin, with the approval of other members of the committee, calendared the full board hearing on the merger for a date after the MTA announces the result, expected sometime this week, of its national search for a director of taxi and accessible services. Solid leadership has been elusive: two years ago the Taxi Commission fired executive director Heidi Machen, reportedly for being too tough on cab companies. Machen was replaced by another Newsom appointee, Jordanna Thigpen, who said she has applied to stay on the job but doesn't know if she'll be selected.

When asked if the merger would unnecessarily stretch the MTA's resources, Thigpen said, "On the one hand you could look at it that way. On the other hand, we're so chronically understaffed. Trying to add staff is so complicated because we're funded by the taxi industry."

The taxi industry brings about $1.6 million in revenue to the city, mostly from fees paid by 1,500 medallion holders and about 7,000 drivers. However, "Fees do not currently meet the city's cost recovery needs," according to a Taxi Commission merger report. "Both Taxi Commission and Taxi Detail are understaffed and additional enforcement personnel are needed."

MTA's True said, "We expect some cost savings or at least increased efficiencies," when asked how the merger will affect the MTA's budget. "When it comes to changing Prop. K, raising fees, or adjusting how medallions are allocated," True said, "I can't say that it's not on the table ... In the last several months the focus has been on procedural issues. I think that policy questions will largely come post-merger." SFBG



Making a grand entrance: Sup. Harvey Milk walks from the Castro District to City Hall his first day on the job. | PHOTO BY DAN NICOLETTA

Politics behind the picture

Would Harvey Milk be happy with San Francisco today?

By Steven T. Jones and Tim Redmond
› news@sfbg.com

The new Harvey Milk movie, which opens later this month, begins as a love story, a sweet love story about two guys who meet in a subway station and wind up fleeing New York for San Francisco. But after that, the movie gets political — in fact, by Hollywood standards, it's remarkably political.

The movie raises a lot of issues that are alive and part of San Francisco politics today. The history isn't perfect (see sidebar), but it is compelling. And while we mourn Milk and watch *Milk*, we shouldn't forget what the queer hero stood for.

Milk started out as something of a pot-smoking hippie. "The '70s were a hotbed of everything," Sup. Tom Ammiano remembered. "Feminism, civil rights, antiwar." Milk's early campaigns grew out of that foment. "Sure, he wanted to be elected," Ammiano told us. "But the main ingredient was courage. He was fighting with the cops when they raided the bars ... what he did was dangerous."

Milk never would have been elected supervisor without district elections — and the story of district elections, and community power, ran parallel to Milk's own story, for better and for worse.

Milk tried twice to win a seat on the at-large Board of Supervisors and never made the final cut. But in the mid-1970s, a coalition of community leaders, frustrated that big money controlled city policy, began organizing to change the way supervisors were elected. The shift from an at-large system to a district one in 1976 was a transformational moment for the city.

"I think that San Francisco doesn't always appreciate the sea change that district elections brought," Cleve Jones, a queer activist and friend of Milk who helped Dustin Black write the script for *Milk*, told us. "It wasn't just important to the various communities that had been locked out of power at City Hall — it was the glue that began to grow the coalitions."

Milk was elected as part of what became the most diverse board in the city's history, with Asian, black, and gay representatives who came out of community organizations. The board, of course, also included Dan White, a conservative Irish Catholic and former cop. And it was the assassination of Milk and Mayor George Moscone by Sup. White — and the civic heartbreak, chaos, and confusion that followed — that allowed downtown forces to repeal district elections in 1980. That gave big money and big business control of the board for another 20 years, a reign that ended only when district elections returned in 2000.

Milk was a gay leader, but he was also a tenant activist, public power supporter, advocate for police reform, supporter of commuter taxes on downtown workers, and coalition-builder who helped bring together the labor movement and the queer community. It started, ironically, with the Teamsters.

"Those of us who came out of the antiwar movement remembered that the Teamsters supported Richard Nixon until the very last moment," Jones said. "And they were seen as one of the most homophobic of all the unions."

But in the 1970s, the Teamsters were at war with the Coors Brewing Company, and trying to get San Francisco bars to stop serving Coors beer. Allan Baird, a Teamsters leader who lived in the Castro District, saw an opportunity and contacted Milk, who agreed to help — if the Teamsters would start hiring gay truck drivers.

"It wasn't just San Francisco and California," Jones recalled. "We got Coors beer out of every gay bar in North America." And gays started driving beer trucks.

Today, the queer-labor alliance is one of the most powerful, effective, and lasting political forces in San Francisco.

Milk was never popular among the wealthier and more established sectors of the gay community; he believed in a populist brand of politics that wasn't afraid to take the fight to the streets — and beyond San Francisco. A central theme of the film is the fight against Proposition 6, a 1978 measure by conservative state Sen. John Briggs that would have barred homosexuals from teaching the public schools.

Milk, defying the mainstream political strategists, insisted on debating Briggs in some of the most right-wing parts of the state. He refused to downplay the gay-rights issues. And when Prop. 6 went down, it was the end of that particular homophobic crusade.

Milk was always an outsider, and he ran for office as a foe of the Democratic Party machine. "His campaign for state Assembly was all about Harvey vs. the machine," former Sup. Harry Britt told us. "His main supporter was [Sup.] Quentin Kopp. He didn't run as the liberal in the race; he ran against the machine." And for much of the next 20 years, progressives in San Francisco found themselves fighting what became the Brown-Burton machine, controlled by Willie Brown and John Burton.

It's too bad the movie wasn't released early enough to have had an impact on Prop. 8, the anti same-sex marriage measure that just passed in California. Some critics of the No on 8 campaign say the message was far too soft, and that a little Harvey-Milk-style campaigning might have helped.

But for us, one of the most striking things about the movie is the fact that Milk and his lover, Scott Smith, were able to leave New York with very little money, arrive in San Francisco, rent an apartment on their unemployment checks, and open a camera store. That wouldn't be possible today; the Harvey Milks of 2008 can't live in the Castro — and many can't live anywhere in San Francisco. The city is too expensive.

In fact, for all the victories Milk won, for all the successes of the movement he helped to build, much of his agenda is still unfulfilled, even in his hometown.

The first time Harvey Milk gives a public speech in the film, he's standing on a soapbox ... literally. He brings out a box with "soap" written on the side; a funny gag, but a serious and telling moment for him and San Francisco.

The issues that Milk spoke so passionately about in that speech included police reform, ending the war on drugs, protecting tenants and controlling rents, and improving parks and protecting people's rights to use them liberally — all issues with as much resonance today as they had back then.

The movie leaves us with a painful question. For all the celebration of Milk's legacy by San Franciscans of various political stripes, why have we made so little progress on some of his signature issues? We celebrate the martyr — but often forget what the man really advocated.

Support for gay rights is de rigueur for anyone who aspires to public office in San Francisco. But a quarter of city residents still voted to take away same-sex marriage rights in this election. Many older gay men today are barely able afford their AIDS medication and rent. And transgender people and other nontraditional types are still ostracized, unable to get good jobs, and sometimes treated contemptuously when they seek help from their government.

Sure, marijuana is supposedly legal for medical uses in California and pot clubs proliferate around San Francisco. But even these sick patients are still targeted by the federal government and its long arms in San Francisco, including former US Attorney Kevin Ryan, whom Mayor Gavin Newsom named his top crime advisor and who is now seeking to crackdown on the pot clubs. Why, 30 years after Milk was shot, does one have to claim an ailment or illness to smoke a joint in this town?

Two-thirds of city residents are renters, a group Milk championed with gusto, but we barely beat a state initiative in June that would have abolished rent control. Housing is getting steadily more expensive. And in this election, Newsom and his downtown allies opposed Proposition B, an affordable housing measure, and Proposition M, a common sense measure to prohibit landlords from harassing their tenants. Such harassment is a common tactic to force tenants from rent-controlled units, even though the City Attorney's Office is currently suing the city's biggest landlord, Skyline Realty, for its well-documented history of harassment. Newsom may be the champion of same-sex marriage, but when it comes to issues like tenants' rights, we suspect that Milk would be appalled at Newsom's gall.

Ted Gullicksen of the San Francisco Tenants Union noted that

CONTINUES ON PAGE 15 ››

Political theater

Gus Van Sant gives Harvey Milk his close-up

By Kimberly Chun
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Pair an effusive and extroverted, larger-than-life politico like Harvey Milk — complete with community-forging charisma, panoramic outlook, and labyrinthine City Hall machinations — with a reserved, perpetually-outside-looking-in independent, à la director Gus Van Sant? That feature-film odd-coupling might have understandably strained some brains in Hollywood. Making the seldom-seen moments of otherwise-secret or neglected lives visible has seemingly been Van Sant's calling, and his most memorable films — 1985's *Mala Noche*, 1989's *Drugstore Cowboy*, 1991's *My Own Private Idaho*, 2003's *Elephant*, and even the Oscar-gathering 1997 *Good Will Hunting* — have relied on his coolly unblinking, surprisingly cerebral yet gently empathetic eye, whether focused on Mexican immigrants, '70s-era oblivion-seekers, Northwestern hustlers, a hidden savant, or disaffected teenagers.

Still, those leitmotifs — entwined with Van Sant's terrible, tangible sense of romance with his outsiders, artists, and lost souls, as well as the way his camera seems to fall head over heels for his characters — made Van Sant a natural to make *Milk*, after Oliver Stone's aborted feature-film attempt to tell the slain San Francisco supervisor's story. "There is always that question: why I haven't done a film like this earlier," Van Sant confessed, clearing his throat for the umpteenth time while agreeing that he hasn't ever quite done a film like *Milk*. "Yeah, I hadn't done a big movie, so there were people around who were like, 'Can you handle it? Can it be done?' They think that way. Since there was no business model, they were like, 'No, he can't, because he makes these scruffy, little movies. Too big a gamble, you know.'

"That's a part of Hollywood, but it's kind of like safe bets: it can make bad stuff happen as easily as good stuff, and it has its own closed policies like the old conservative City Hall-type policies. 'New supervisors who haven't handled the job before are incapable and they're screwing things up.'"

Thankfully the gamble paid off and the tale of California's first openly gay politician has been told with elegance, poetry, and not a little heart-stirring, inspirational grace, by the man whom biographer James Robert Parish describes as "the standard bearer of America's 'queer cinema'" — one who fuses extreme close-ups, handheld shots, and found footage in a collaborative, textural approach that lends a Kodachrome pop-culty feel to his films. The process makes for "beautiful pictures every time," as a windblown Sean Penn put it at a Ritz Carlton press conference after *Milk*'s Oct. 28 world premiere at the Castro Theatre.

Seated at the middle of a long table between Penn and Josh Brolin, who portrays Milk's killer Dan White, as they traded friendly jabs, Van Sant remained mostly silent — physically at the center, but an observer apart at the same time. Later in a hotel suite, face to face with a single interviewer, the director seemed equally out of place, folded uncomfortably into a plush chair, arms tightly crossed over a tan jeans jacket sporting a "No on 8" sticker, with a small, nylon, bright-blue dollar-store-style backpack by his side. He more closely resembles a 56-year-old teacher or elder-care worker than a Hollywood insider.

The latter role is evidently still alien to him. His first brush with Milk came in 1978 while he was driving across the country and heard on the radio that the supervisor was shot. Though he later saw the 1984 documentary *The Times of Harvey Milk*, it never occurred to him to make a film about the politician. "It seemed like a very big story," Van Sant said. *Mala Noche* and *Drugstore Cowboy* "were stories that were devised to be made with really low budgets, like $20,000. So it was never like, 'Oh, we can make a story about City Hall with $20,000.' I guess I was always coming at filmmaking from not really being in the business, but knowing that I could get a hold of or save up my own money to the point where I'd have $20,000 and I could actually make a feature."

In the process of making *Milk*, the filmmaker admitted that he had to leave out many details that "I really like and things that sort of explain the situation. We suggest things. We explain this new law that enabled people to elect their supervisors from their districts, but we didn't explain that the people up to that point that had to run city-wide resembled a different and maybe more antiquated type of politician.



Penn becomes Milk: Gus Van Sant and Sean Penn talk on the set of *Milk*.
PHOTO BY PHIL BRAY

They were more, I guess, conservative. They were more business-oriented."

If San Francisco is palpable as a character in *Milk*, then City Hall is that elegantly shambolic figure's brain, and Van Sant effectively used the Beaux Arts space, which harks back to classical forms, to his own dramatic ends. A down-the-rabbit-hole corridor leading to supervisors' chambers becomes a pulsing nerve center visually rhyming with the characters' stratagems. The sweeping staircase and balconies become the backdrop for Milk's and White's clashing trajectories, and the building itself becomes the spotless stage for Milk's political birth and death.

"What I usually try and do, in general, is to connect the characters to a timeless quality, so it's not necessarily situated in the specific time they're in," said Van Sant. "So if they're in City Hall and there's a beaux-arts classical relief on the ceiling, if you frame it correctly, they can kind of look like Roman senators. You can get this timeless quality of people trading votes and betraying each other for as long as there's been a forum and a senate.

"There were certain things in the script and in Harvey's life — the famous line is 'How do you like my new theater,' which is what he says to Cleve [Jones, played by Emile Hirsch]**:** 'Always take the stairs, never dress up, never blend in, make a show of it, use the whole space.' I thought of that as a centerpiece of the whole film. That scene is one of my favorites because it was kind of like Harvey, who was a stage manager and was in theater. This was his new forum, his new theater, his new proscenium, with which to create new stuff — in this case, gay rights and other things that he thought were important, like education and help for minorities and seniors."

The question that arises so often among those who care about gay rights is: Why wasn't *Milk* released before the Nov. 4 election, when it might have energized voters to shut down Proposition 8, a battle so similar to Milk's charge against Proposition 6? As *Milk* screenwriter Dustin Lance Black said, "I didn't know this [movie] would be about Prop. 8, but I don't think this fight is over."

"I don't really decide when movies should come out," said Van Sant. "The distributors came up with that." He spelled out some of the thoughts behind the Nov. 26 theatrical release: worries included "whether or not the elements of the story were so like the political moment that the film *wouldn't* have a life after the election," and "whether people are too busy *with* the election to go see the movie. Are people overtaxed with politics to go see a political movie?" As a compromise, the late-October Castro Theatre premiere was arranged to get *Milk* and its overall message into the media eye, while still opening it into November through January, the Academy campaign season.

"Yeah, I didn't make the call," repeats Van Sant, somewhat regretfully and shedding perhaps a smidge of that cherished detachment. "Harvey would have opened it in October." **SFBG**

Milk opens Wed/26 at the Castro Theatre, with additional Bay Area openings Fri/28 and Dec. 5.

WHERE'S HARRY?

History is written by the winners, the survivors — and sometimes the people who try the hardest. And while *Milk* hews pretty closely to reality, some of the people who lived through the story say a few key pieces are missing.

On the night Sup. Harvey Milk was assassinated, for example, a crowd gathered in the Castro for a march to City Hall. In the movie, the key protagonists — Cleve Jones and Anne Kronenberg — pull the spontaneous event together. Sup. Tom Ammiano, who was there, remembers it a bit differently.

"The whole thing started at Harry Britt's house," Ammiano told us.

Britt, who was appointed as Milk's successor on the board, "lived at 16th and Castro, and we were all gathered there on his steps" Ammiano said. **"**I asked what I could do, and he told me to run out and get some black ribbons. So I went to Cliff's Hardware and bought out every black ribbon in the place.

"Harry was the focal point. It all started with him."

But Britt — one of Milk's confidants and by any standard one of the most important gay politicians in the city's history — isn't mentioned in the movie.

There are, of course, plenty of events and people left out of what could only be, at best, a snapshot of history. *Milk* isn't a documentary; it's a feature film. Jones, who served as a script consultant, told us that "the hardest decision was what to cut.... There were a lot of people close to Harvey who didn't make it."

It's no secret that Jones and Britt are not close, and that the former supervisor has been out of the political limelight for years. He told me this week that he doesn't want to talk about the film. ("I had the privilege to know Harvey myself, and I don't want to see him through someone else's eyes," he said.) But still, the absence of Britt, who picked up and carried Milk's torch for many long years, is striking.

Ammiano, who loved the movie overall, agreed that it was odd not to see Britt depicted in any of the key scenes. "It's funny when you live through history, when you were there, and then to see how it's reported," he said. "History is written by he or she who tells it."

And while, to a certain extent, the movie feels like the Cleve Jones Show (and Jones happily told me he feels like he's becoming "the most famous homosexual you know"), Ammiano credited Jones with pushing to make the film happen.

"Cleve wanted the story told, and for 15 years he's been pushing it," Ammiano said. "It's a huge personal accomplishment for him, and this is his reward." **(Tim Redmond)**

I REMEMBER HARVEY

Toward the end of the supervisorial campaign in 1973, I got an intercom call from Nancy Destefanis, our advertising representative handling political ads. Hey, she said, I got a guy here by the name of Harvey Milk who is running for supervisor and I think you ought to talk to him.

Milk? I replied. How can anybody run for supervisor with the name of Milk?

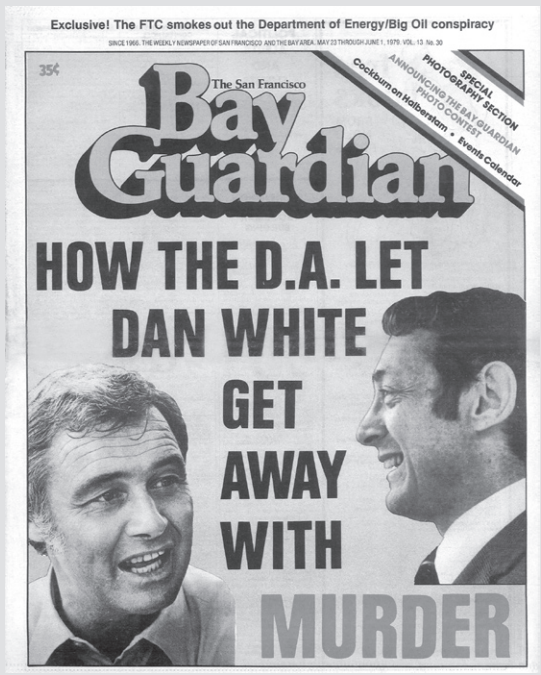
Nancy laughed and said that wasn't his big problem, it was that he was running as an openly gay candidate, but he had strong progressive positions and potential. Nancy, a former organizer for Cesar Chavez' farm workers, was tough and savvy, and I always took her advice seriously. "Send him in," I said.

And so Harvey Milk came into my office, at the start of his political career, looking like a well-meaning amateur. He had a ponytail and mustache, wore Levi's and a T-shirt, and talked breathlessly about his issues without a word about how he intended to win. His arguments were impressive, but he clearly was not ready for prime time. We gave him our "romantic" endorsement. He got 17,000 votes.

I also advised him, as diplomatically as I could, that if he wanted to be a serious candidate, he needed to clean up his act.

Two years later, Milk strode into the *Guardian* in a suit and tie as a serious candidate ready to win and lead. As our strong endorsement put it, "Now he's playing politics for real: he's shaved his mustache, is running hard in the voting areas of the Sunset, and has picked up a flock of seemingly disparate endorsements from SF Tomorrow, the Building and Trades Council, Teamsters (for his work on the Coors beer boycott) and the National Women's Caucus." On policy, we said he "would put his business acumen to work dissecting the budget" and "would fight for higher parking taxes, no new downtown garages, a graduated real estate transfer tax, an end to tax exemptions for banks and insurance companies, dropping the vice squad from the police budget, and improved mental health care facilities." He couldn't get enough votes citywide to win, but he came closer.

In 1976, Milk decided to run for a state Assembly seat against Art Agnos. We decided to go with Agnos, largely because he was familiar with Sacramento as an aide to former assemblyman Leo McCarthy and also because our political reporter covering the race, Jerry Roberts, said that Agnos was much better on Sacramento issues during the campaign. We decided that Agnos was right for Sacramento and that we needed Milk in San Francisco. I have often wondered if we had endorsed Milk, and he had won, if he would still be alive.


Exclusive! The FTC smokes out the Department of Energy/Big Oil conspiracy

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. MAY 23 THROUGH JUNE 1, 1979. VOL. 13 No. 30

35¢

The San Francisco Bay Guardian

SPECIAL PHOTOGRAPHY SECTION

ANNOUNCING THE BAY GUARDIAN PHOTO CONTEST

Cockburn on Halberstam • Events Calendar

HOW THE D.A. LET DAN WHITE GET AWAY WITH MURDER

The Twinkie defense: this May 23, 1979 cover expressed the *Guardian*'s — and the community's — anger at the Dan White verdict.

The next year, when the city shifted to district supervisorial elections, Milk won and became the first openly gay elected official in the country. He would always say, "I am not a gay supervisor, I am a supervisor who happens to be gay."

On the afternoon of Friday, Nov. 24, 1978, Milk dropped by to see me at the *Guardian*. He was a bit dejected. Things were getting tougher for him on the board. He was getting hassled by his friends and allies who were telling him, as he put it, "if you don't vote for me on this one, I'm going to stop supporting you." He said he was going to press on, but from then on he was going to work more closely with the *Guardian* on legislation and on giving us information.

Then he smiled the famous Harvey Milk smile and said as he left my room, "I want to be your Deep Throat at City Hall."

Those were the last words I ever heard from Harvey Milk. He was assassinated three days later. **(Bruce B. Brugmann)**

Politics CONT››

in the wake of Milk's death and before the repeal of district elections, San Francisco established rent control and limits on condo conversions. The tenant movement has grown steadily stronger and more sophisticated, he said, as it had to in order to counter increasing economic and political pressures and creative gambits by landlords.

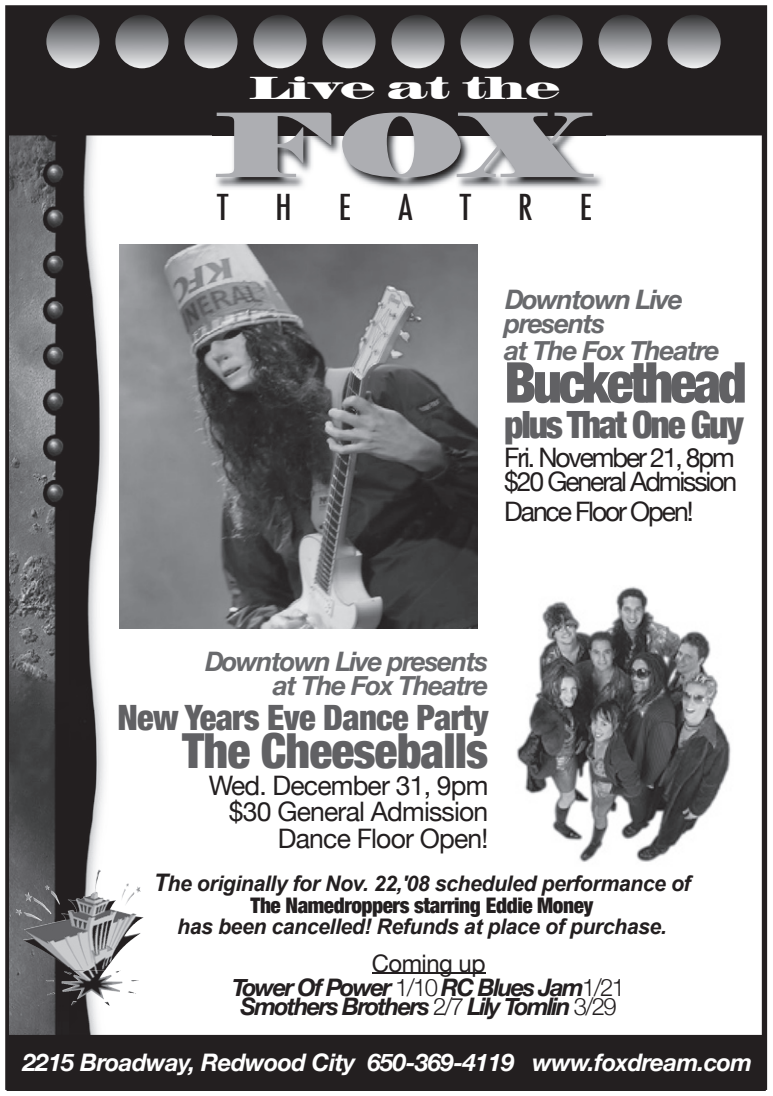
"The city has gentrified phenomenally since that time, and that's put tremendous pressure on tenants and on condo conversions," Gullicksen told us. "It continues to be a real struggle."

Police reform was also a huge issue for Milk and his gay contemporaries, who suffered more than most groups from the behavior of thuggish cops protected by weak oversight rules and a powerful union. And today, the Police Officers Association is stronger and meaner than ever, but the oversight has improved little, as both the *Guardian* and *San Francisco Chronicle* have explored with investigations in recent years.

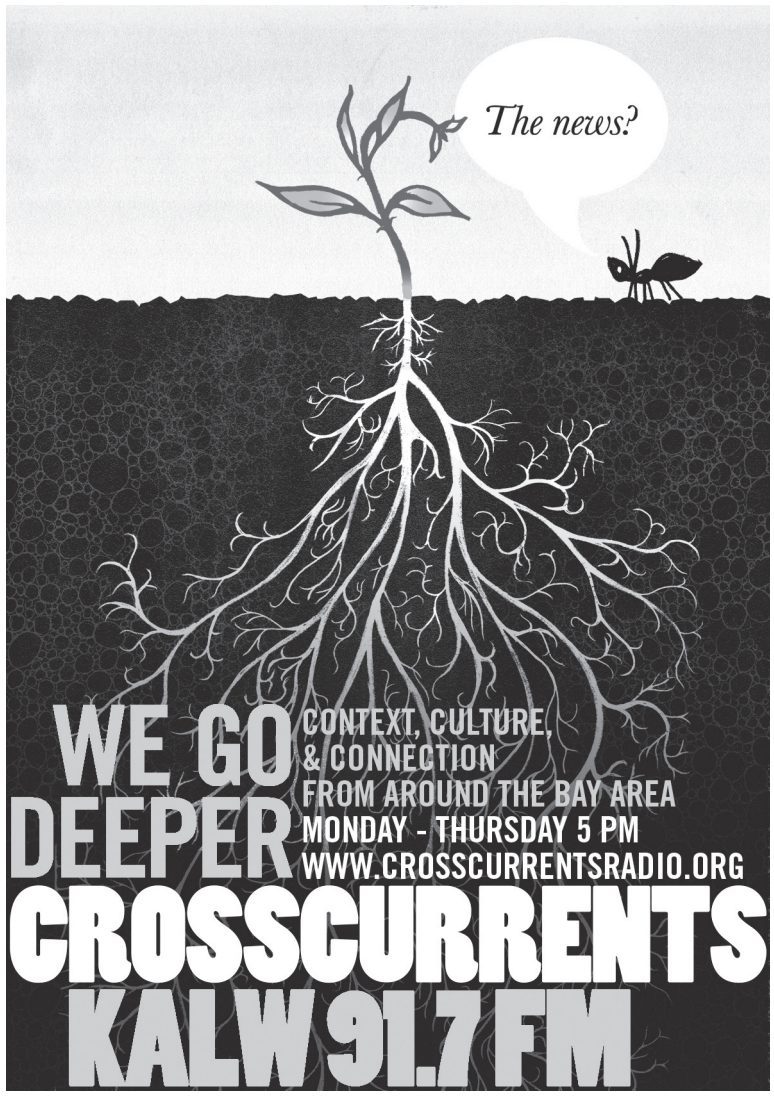
And in our public parks, San Francisco officials in recent years have banned smoking cigarettes, drinking alcohol, playing amplified music, and even gathering in large numbers without expensive, restrictive permits. Even in the Castro, where Milk and his allies took it as a basic right to gather in the streets, Newsom and the NIMBYs unilaterally cancelled Halloween celebrations and used police to chase away citizens with water trucks.

Is this really the city Harvey Milk was trying to create? In the film, he talks about transforming San Francisco into a vibrant, tolerant beacon that would set an example for the rest of the country, telling his compatriots, "We have got to give them hope."

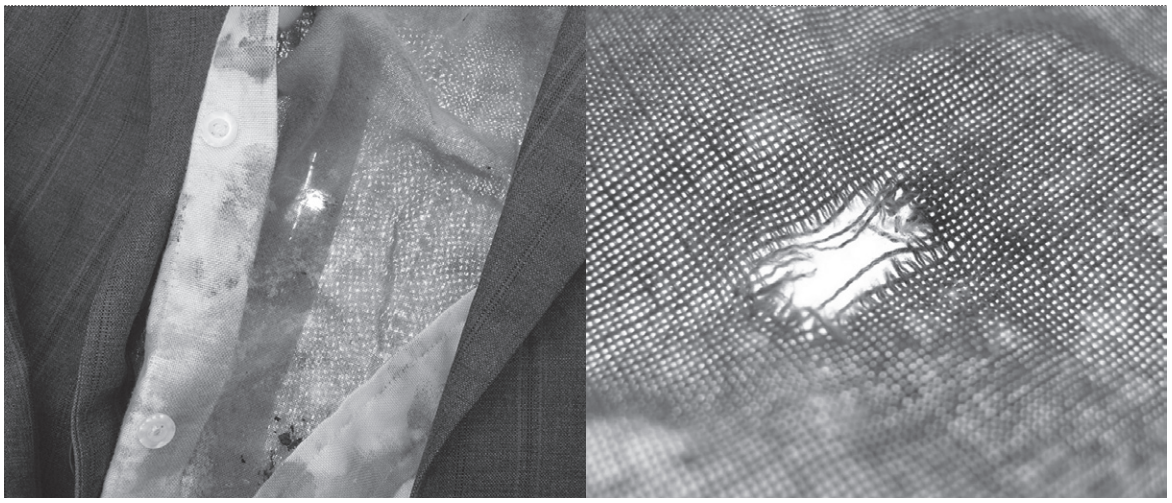
Well, with hope now making a comeback, perhaps San Francisco can finally follow Milk's lead on the issues he cared about most. SFBG











Hagiography: Photos of Harvey Milk's bullet-ridden suit became part of an art exhibition.

PHOTOS BY LEO HERRERA

The apathy and the ecstasy

St. Harvey inflames, but does he inspire?

By Marke B.
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"OMG! Marriage is the new AIDS!" a friend screeched to me through her cell phone after witnessing West Hollywood's cop-clashing response to the passage of Proposition 8. She meant, of course, the unexpected, exhilarating, and somewhat clumsy reemergence of queer protest energy that has overtaken many a civic center and public park since the November election and its attendant LGBT letdown.

Folks are dusting off their framed ACT-UP poster collections, those old-time "When do we want it? Now!" chants are filling gay air space, and former Queer Nation, Gran Fury, and Boy with Arms Akimbo enthusiasts like myself are feeling nostalgic sensations in their radical nether regions that have suddenly freed us, however temporarily, from the tyranny of approaching middle age. The spirit is back! Let's tear some shit up.

Much has been made of this "Great Gay Awakening" in the homoblogosphere. Is it heading toward long-overdue political organization or a White Night Riots reprise? How can it be effectively harnessed? What the heck should one wear? And some interesting things have already resulted from it. Gay issues have once again taken the national stage, and everyone's looking for leadership. The great national conversation on race has exploded in the gay community, with some prominent hotheads blaming the African American community for Proposition 8's win, and many queers of color finding their own voice in response.

But let's hit the snooze on the "awakening" for quick drag minute and consider one of the thorniest questions floating around. Where was all that energy when it could have done some freaking good? "I felt totally apathetic about gay marriage until it was taken away," another friend said. And at a recent rally I overheard "Why did it take losing something to get us out on the streets? Haven't we learned anything from the past?"

In terms of past-learning, it's not as if Harvey Milk and the *Milk* movie haven't been the omnipresent topic on everyone's cocktail-pickled lips all year. Were we too busy ogling *Milk* actor James Franco's hip knit neckwear to co-opt Harvey's winning strategy of inclusivity, outreach, and preemptive rallying against the infamous Briggs Initiative? People have pointed fingers until they're blue in the wrist at the various perceived missteps of the No on 8 campaign. But a campaign is only as good as its participants — if the queer community can organize a 300-city mass protest around a viral e-mail, as we did Nov. 15, then why didn't Harvey's lessons on how to effect political change sink in earlier?

Of course I have a theory. I think we're obsessed with Harvey's martyrdom, paralyzing him in the glistening amber of legend rather than the actively engaging him in the now. His tragic mortification makes a great story, an epic drama for us eager drama queens. It sells screenplays in Hollywood. *Milk*, for all the good that may come of its release, would never have been green-lighted without Dan White. Harvey Milk the haloed icon — the beatified victim whose presence can only be summoned in times of gay grief — has been elevated in queer culture above Harvey Milk the canny tactician, the voluble freak, the erring human with restless hands and solid instincts.

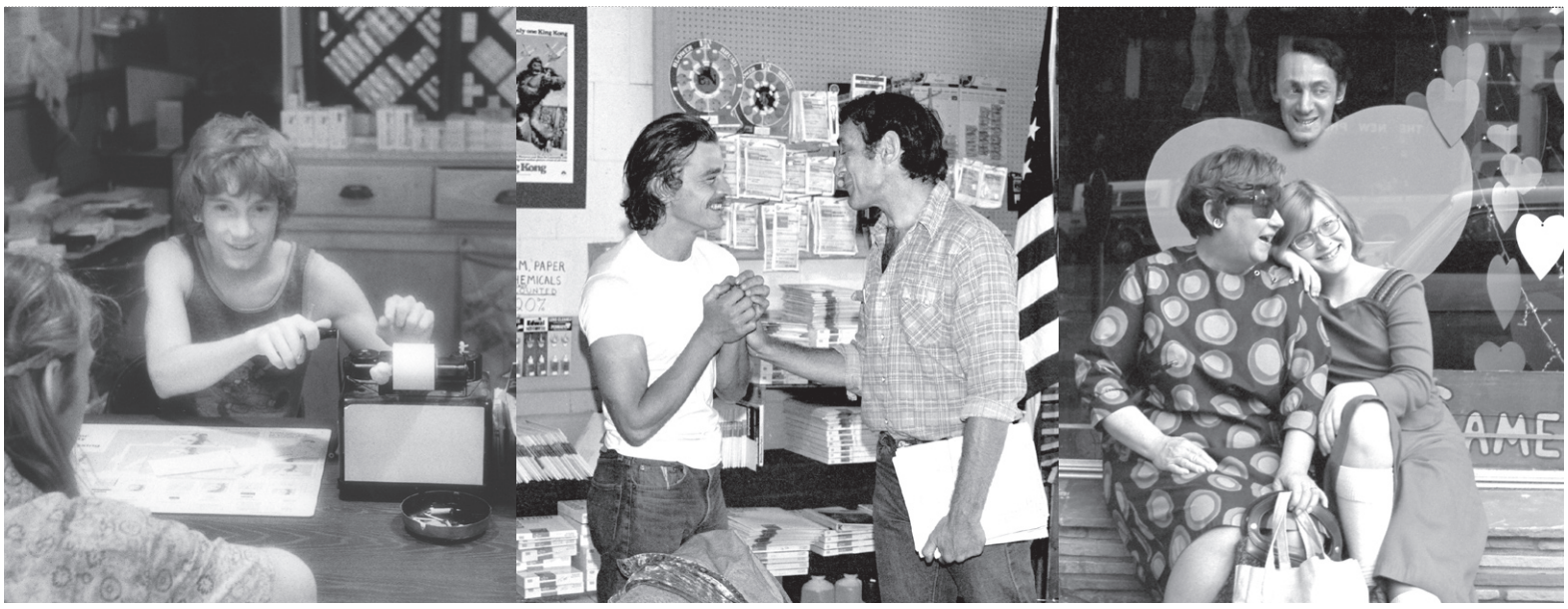
Reflecting on Harvey's sacrifice is important. "Saint Harvey: The Life and Afterlife of a Modern Gay Martyr" was the title of an extremely moving 2004 display at the GLBT Historical Society, one that presented the supervisor's personal effects in various reliquaries, the bullet-riddled suit in which he was murdered suspended as if from a crucifix. Inspired by "Saint Harvey," artist Leo Herrera displayed graphic, impressionistic photographs of the suit in 2007 as part of his "San Francisco: Sex & Icons" series, recontemporizing Harvey the martyr for San Francisco's young alternaqueer population.

Both those shows were beautiful — and helped keep Harvey's story in play. *Milk*, however hagiographic, will probably do the same. That's great, and if it inspires the community to finally fund the Historical Society enough to establish a queer history museum here — a sickening absence in San Francisco, of all places — we may be able to at last live and learn from the past rather than just light a candle to it.

For most queers now, though, the thought of Harvey Milk brings only grave tears and intimations of tragedy. Maybe the current emergency will finally break the glass around St. Harvey and inspire us to take the practical examples he left us seriously. SFBG

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Pixel Vision blog: An interview with Leo Herrera about Harvey Milk as martyr



The speed of life: above left, Dan Nicoletta working at Castro Camera. Center, Milk and Denton Smith at the shop. Right, Milk clowning around with campaign worker Medora Payne and her mother Gretchen Payne. | PHOTO OF NICOLETTA BY HARVEY MILK; PHOTOS OF MILK BY DAN NICOLETTA

Hot flash gallery

Now and then in the photography of Daniel Nicoletta

By Johnny Ray Huston
> johnny@sfbg.com

It was the summer of 1974, when shy, skinny, cute Daniel Nicoletta first stepped through the doors of Castro Camera into adulthood and history. His parents were snapshot enthusiasts. In his words, he had grown up "surrounded by Instamatic moments." But he was about to enter the time of his life. "I stopped in to determine where I would be developing my Super 8 film," he remembers. "I couldn't get over how friendly the two guys [Harvey Milk and Scott Smith] were. I was 19 years old — I had no idea what cruising was at that point. Of course, within two months I was completely up to speed."

Nicoletta immediately captured the speed of life. His vérité photos of Milk, Smith, and San Francisco from the mid-1970s onward are often great and sometimes iconic. He soon sold his first photo out of *Boys in the Sand* (1971)and *Bijou* (1972), filmmaker Wakefield Poole's hair salon-toy store-art gallery Hot Flash. A regular "Mr. Multimedia," Nicoletta was as interested in half-inch Portapak video as he was in still photography. In 1977, using Castro Camera as one of his chief meeting spots, he worked with David Waggoner and Marc Huestis to found the Gay Film Festival of Super 8 Films, an event now popularly known as the Frameline festival.

Nicoletta's role in Milk's life and role in queer film history provide some of the subtler facets of Gus Van Sant's new film *Milk*. Those viewers familiar with Van Sant's earlier work know of his focus on the photographic process: for example, a significant sequence within his 2003 film *Elephant* is spent in the darkroom, observing the efforts of a young photographer who may as well be a 21st century version of the young Nicoletta. "Even though I don't say a lot, Lucas [Grabeel, who plays Nicoletta in the film] is a constant presence throughout *Milk*," Nicoletta notes, when asked about the interplay between his life and Van Sant's moviemaking. "Gus keeps me there in the film as a cultural observer. In life, Gus has an eye for the role of still photography in culture, and he used my entity as a way of cross-referencing that."

Some of Nicoletta's photos of Milk and Smith inform or inspire the look of particular scenes in *Milk*, such as a pie fight between Smith and Milk. "The art department was immersed in stills of all kinds," says Nicoletta, who switched to digital photography to document the making of the film. "I was impressed with all the things pinned up to their walls — the checkerboard analysis was lovely to look at." Nicoletta also lent his copy of the August 1974 San Francisco issue of the barely-subtextual gay culture magazine *After Dark* — a publication partly defined by the studio portraiture of East Coast gay photographers such as Ken Duncan and Jack Mitchell — to *Milk*'s costume designer, Danny Glicker. "He [Glicker] creamed himself over that," Nicoletta says with an affectionate laugh. "There's a postage stamp-sized photo of Victor Garber [who plays George Moscone in *Milk*] in it. I'd never noticed, but it took Danny Glicker a second to zero in on that. It was hilarious."

The *Milk* crew's devotion to verisimilitude extended to Nicoletta's camera — and to one of Milk's two main cameras, one of the first Nikons ever made, which Nicoletta now owns. "They literally had me take jpgs of my camera and Harvey's camera so they could cast those instruments to the letter," he says. "Harvey's camera has his name engraved on the bottom. Scott's [Smith] mom gave it to me when Scott passed away. It's a real treasure. I never use it, but I saw him use it. Harvey and Scott also had a second Nikon that was their primary camera, and I did use that one quite a bit. We both passed film through the same camera, which was kind of cool — kind of incestuous."

This radical sense of brotherhood informed both Nicoletta and Milk's photography. "Harvey took great joy in photographing people," Nicoletta observes, noting that a chance to take aerial photos of Christo's *Running Fence* was one of Milk's artistic and free-spirited moments as his political duties increased. "If you look at Harvey's body of work, one thing that comes through with political potency is that a presiding aesthetic in his life was male-to-male love. You can then zoom out even further and say that the stimulus for his political activism was the sanctification and preservation of male-to-male love."

It's characteristically modest of Nicoletta to turn an interview about his photography into a discussion of Milk's endeavors with a camera — everything he says about Milk's photos is true of his own work, which captures Milk and Smith's relationship, for instance, with great warmth. He gives vivid background to some of his best-known Milk photos, such as an image of the inaugural walk to City Hall in January 1978. "We were just arriving at the steps," he remembers. "What's great about that photo is that it's just one of so many details of the history of the queer community that have unfolded on those very steps. I think I could do a whole book on the steps of City Hall at this point."

The prospect of a Nicoletta monograph is something to savor, even if he jokes that his friends "all roll their eyes to the back of their head and say, 'There she goes again about her book'," whenever he mentions the prospect. As a documentarian of history, Nicoletta understands the necessity and gravity of a book of his work. He has other excellent ideas, such as an era-based collection that would bring in stylized images by Steven Arnold — like him, one of the chief people to visually capture queer artistic forces such as the Cockettes and Angels of Light. "I loved working with Reggie [of the Cockettes] because the first photo I ever saw of him was in Gilles Larrain's [1973] *Idols*," Nicoletta says. "That book just rocked my world. I thought, 'Who are these people, and where can I find them?' And I found them."

Nicoletta found those people — the evidence is in books such as *Gay by the Bay* and Adrian Brooks' new *Flights of Angels* (Arsenal Pulp Press, 224 pages, $24.95), and in the photo collection of the San Francisco Public Library. As a chronicler of gay life, he can be seen as a West Coast public counterpart to East Coast photographers such as Peter Hujar, Mark Morrisroe, and David Armstrong, and Nan Goldin. "In a sense I've sort of stayed provincial. That's a little bit self-preservationist," he says, after mentioning the direct influence of the Bay Area studio photographer Crawford Barton on his work. "It's so great to have a 30-year arc and be mindful of where you are and grateful for things like the mentorship of people like Harvey Milk and Scott Smith, and the inspiration of people like the Angels of Light. I'm for slow growth." SFBG

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Reeshemah Davis and the Buchanan YMCA board of managers are this week's AT&T spotlight community heroes and that's why AT&T is donating $500 to The Buchanan YMCA.

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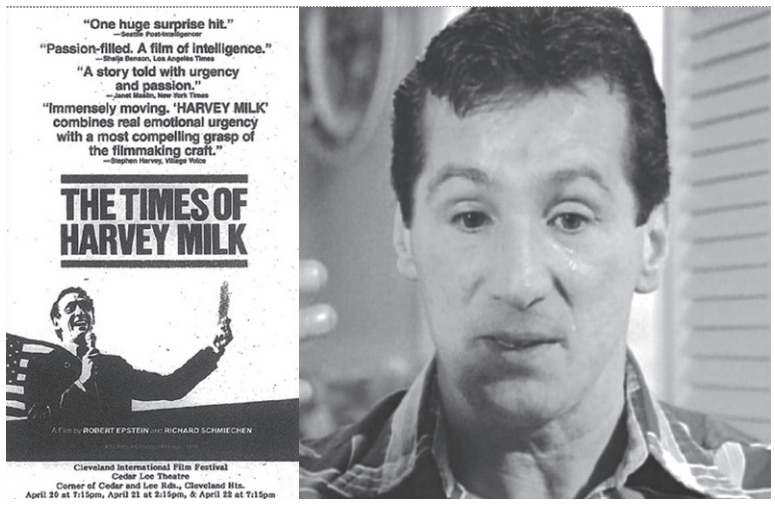
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Tom Ammiano shows his fervor in Rob Epstein's classic doc.
PHOTO COURTESY OF *THE TIMES OF HARVEY MILK*

Past, present, future

The time is now for *The Times of Harvey Milk*

By Johnny Ray Huston
> johnny@sfbg.com

REVIEW As a programming move, the Roxie Theater's decision to screen Rob Epstein's classic 1984 documentary *The Times of Harvey Milk* is both a no-brainer and a bit of casual brilliance. It's a no-brainer because of *Milk* mania. It's a little stroke of genius because this great documentary's return, one week before the theatrical premiere of Gus Van Sant's feature at the Castro, provides plentiful compare-and-contrast opportunities for all those wise enough to know that they need to see both. This isn't the first time that the Roxie — which presented Tsai Ming-liang's homage to movie theaters *Goodbye, Dragon Inn* during the Castro's days of turmoil in 2004 — has chimed in like a smart kid brother.

Epstein's movie is a classic partly because of its historical contents, but there's a definite mastery to the way in which he assembles and presents that material — if today's makers of stylized docs haven't learned from his command, that command has at least influenced Van Sant. *The Times of Harvey Milk* doesn't dig into day-to-day San Francisco politics with the same relish or perhaps even specificity of the Van Sant movie (which recalls Barbet Schroeder's 1990 *Reversal of Fortune* in its affection for scenes of creative, energetic groupthink). But journeying through candlelight vigil and through riot, it remains the most dramatically powerful response to Harvey Milk. His life and death were the stuff of great drama as well as of history.

The time for *The Times of Harvey Milk* is now, once again: more than a number connects and separates Proposition 6 of Milk's era with Proposition 8 today. Thanks to Epstein's compassionate documentary eye, his talking heads are fully realized human characters, with a range of personalities: the fervor of Tom Ammiano, the gruff candor of union machinist Jim Elliot (who thought the police raids on gay bars were fine until he met Milk), the contemplative sadness and strength of Sally M. Gearhart. Other touches, such as Harvey Fierstein's uncharacteristically stoic voice-over, are surprising. And Epstein doesn't glorify or beatify Milk when presenting the relationship between Milk and Dan White — his look at their interactions shows the sharp, competitive edges of Milk's humanism.

The 2004 anniversary edition of the *Times of Harvey Milk* DVD is a treasure trove of material providing greater insight into Dan White. But it's important to revisit this movie outside of the isolated home box office. There are generations of people who, if they've seen it, have only seen *The Times of Harvey Milk* on video at home. Like the man at the core of its subject, Epstein's documentary thrives in a public, theatrical setting. The events it collects and captures are still relevant to all the random people who will find themselves united by a decision to watch this movie in a cinema — people who will step outside of the Roxie into a city and a world not that different from the one where Harvey Milk died and lived, one that is demanding collective action, and his spirit, once again. SFBG

THE TIMES OF HARVEY MILK
Opens Fri/21, $5–$10
Roxie Theater
3117 16th St., SF
(415) 431-3611
www.roxie.com

Green and black

By Alex Jacobs
news@sfbg.com

GREEN CITY The 2008 San Francisco Green Festival, held Nov. 14-16 at the Concourse Exhibition Center, is a well-established environmentalist event that featured more 1,000 vendors and was overseen by 1,600 volunteers, all united in promoting a greener future.

Yet the event's keynote speaker, Cornel West, along with Van Jones of the Oakland-based Green Jobs for All and San Francisco-based Muslim minister the Rev. Christopher Muhammad, all conveyed an expanded definition of environmentalism that emphasized social justice and concerns specific to African American communities.

The idea behind this fusion of black and green is that our traditional view of environmentalism, with its focus on the health of ecosystems, needs to be expanded to social systems as well. In that context, Muhammad's long fight against Lennar Corp.'s reckless approach to developing Bayview-Hunters Point (see "Question of intent," 11/28/07), in which his Muhammad University of Islam was exposed to toxic asbestos dust, takes on new dimensions.

As the first speaker of the day Nov. 15, Muhammad's speech was geared toward local issues of concern. Muhammad continued to shed light on the "environmental racism" taking place in the Bay Area communities of Bayview-Hunters Point, North Richmond, and West Oakland, referring to the injustice as San Francisco's "dirty little secret." Environmental racism ranges from citing polluting industries in poor communities of color to inequities in who has access to healthy food and preventive medical care.

Muhammed brought to light the issue of San Francisco's declining middle class and minority populations, citing rising crime rates and housing costs as culprits. He also commended the Green Festival for bringing people together to hear about an expanded scope for environmentalism. "It's a place where people can come and be informed about issues that impact them that have historically been left out in terms of this whole [green] movement," Muhammed said.

The last scheduled speaker of the day was prominent social critic and Princeton professor Cornel West, author of the new book *Hope on a Tightrope* (Hay House). Muhammad has worked with West in the past and praised him as a fellow advocate for social justice: "I've met with him on a number of occasions and worked with him on various projects. He's an ally."

West stressed the importance of addressing social justice by saying, "There's a need to target [environmental racism]. You need a coalition in order to bring hard pressure to bear, so it can become more of a national issue."

In many ways, the people are showing signs of resistance to change, as with the passage of Proposition 8, which bans same-sex marriage in California, a result he calls "catastrophic." Still, he said, now, after a historic presidential election, is the moment to begin the transition. "It's the end of an era. Thirty years of a country sleepwalking is over," West proclaimed to the cheering crowd.

He warned everyone not to believe that change will come overnight, reminding the crowd that it is ultimately up to us to push the change that we so desperately crave. "It's not just about one messianic figure on his way to the White House," West said.

Green energy is the future of this country, West said, and one of the many ways we can foster positive change. The potential to lift up communities of color as part of the transition to new energy sources has been a big focus for Van Jones of Oakland's Green for All, who spoke Nov. 16 about his new book, *The Green Collar Economy* (HarperCollins). He said we must "invent and invest our way" out of our current "gray economy" and into the new "green economy."

West also said the American people are still coming to understand the nature of the problems we face. "America has grown old, we've grown wealthy, but we have yet to grow up." But he ended his speech on an upbeat note, saying this age of conservation and greater awareness will create what Sly Stone called the "age of everyday people."

This year's Green Festival exposed attendees to nontraditional environmental problems that pollute our social environment. The take-away from this new focus was that "going green" involves more than just driving a hybrid car and shifting to compact fluorescent lights — it means truly transforming our communities. SFBG

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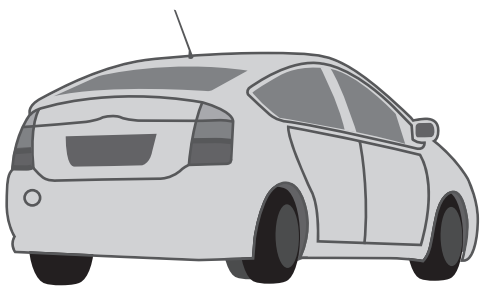
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NOV. 19-25, 2008

TOP 10

By Johnny Ray Huston
> johnny@sfbg.com

Micaya has sparked the Bay Area for more than 20 years, and by founding and running the SF Hip-Hop Dance Fest, she's given hip-hop dance a great local showcase for a decade. The event began at Theater Artaud, but recent incarnations at the Palace of Fine Arts are where groups such as FunkanometrySF, Soulsector, Mind Over Matter, and Loose Change have made their mark. They'll be ready to rep again for the fest's 10th anniversary, which presents close to two dozen groups and artists from the United States to the United Kingdom.

Fri/21–Sun/23, call for times; $35–$60
Palace of Fine Arts Theatre
3301 Lyon, SF
(415) 392-4400
www.sfhiphopdancefest.com

WEDNESDAY
NOV. 19

MUSIC

Dirt Nasty
Let's be honest. If you and Simon Rex interview for the same job, you ain't getting it. You may have three degrees, have solid references, and speak Hindi, but unless you've enjoyed successful tenures as a TV star, record company owner, film actor, adult film star, rapper, MTV VJ, model, music producer, and talent scout (he brought us Mom's favorite junkie-cum-male-prostitute-cum-MC Mickey Avalon), you're going to come up short on the work experience front. Lucky for you, the San Francisco ex-pat isn't going to be looking for a nine-to-five anytime soon. He's too busy getting lap dances from Paris Hilton's aspiring BFFs and rocking crowds nationwide with his crew, the Dyslexic Speedreaders. Under the becoming pseudonym Dirt Nasty, Rex is coming home, flanked by fellow Speedreader Avalon and the confusingly named Beardo — "Mustachio" would be more fitting — to sling swaggering coke raps laced with piquant wordplay that would make Mr. "A Yo for Yayo" himself, Andre Nickatina, crack a smile (no pun intended).
(Daniel N. Alvarez)

With Mickey Avalon and Beardo
8:30 p.m.
(also Thurs/20, 8:30 p.m.), $20
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

FILM

The Revival House Classic Queer Cinema: *Poison* and *Un Chant d'Amour*
When Todd Haynes peaced on Brown U., semiotics degree in hand, his Barthes-loving profs must have known they were unleashing a force for good on American cinema. Beyond its open treatment of queer desire, Haynes' early feature *Poison* (1991) was radical for its nonlinear construction: composed of "Horror," "Hero," and "Homo," three stylistically and narratively divergent stories, the movie chips away at expectations of cohesion. The procedure should sound familiar if you've seen Haynes' most recent film, last year's intermittently brilliant and patience-testing Dylan biopic *I'm Not There*. Showing alongside Jean Genet's formidably influential *Un Chant d'Amour*, Haynes' earlier film should throw the later one into relief.
(Brandon Bussolini)

8 p.m., $6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

THURSDAY
NOV. 20

MUSIC

Matthew Sweet
The drum machine-obsessed 1980s weren't always kind to power pop, but the '90s spoiled us with a holy quaternity of raggedly jangled, sugar-harmonied songsters: the Posies, Teenage Fanclub, Jellyfish, and most famously of all, Matthew Sweet. When his third album, 1991's *Girlfriend* (Zoo), arrived in a fit of winding guitars and sky-scraping melodies, he helped resurrect the genre, and the title track remains one of the decade's finest college-radio hookfests. A string of equally captivating albums followed, including 1995's truth-in-advertising *100% Fun* (Zoo), and 1999's achingly baroque marvel *In Reverse* (Volcano Jive). Sweet's latest, *Sunshine Lies* (Shout Factory) presents the songwriter in top form. His blend of sigh-and-snarl is as potent as ever.
(Todd Lavoie)

With Death on Two Wheels
8 p.m., $22
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

FRIDAY
NOV. 21

EVENT/VISUAL ART

"Heart of the City"
Patricia Araujo and Mark Ellinger have resided in the areas showcased in their art: SoMa, Sixth Street, mid-Market Street, and uptown Tenderloin District. Araujo paints and draws with a fixation on the tops of buildings, as evidenced by silhouettes of domes, towers, spears, clocks, even the pattern of the cross atop the Ukrainian Orthodox Church. Ellinger began photographing single room occupancy hotels about five years ago with a one-megapixel digital camera rescued from the garbage. His knowledge of photography has grown rapidly since then, but his obsession has remained fixed on these small rooms — their insides and outsides. Both Araujo and Ellinger search for the stories within these places of constant flux that some people want to tear down.
(Michelle Broder Van Dyke)

6 p.m. opening reception
(show continues through Jan. 15, 2009), free
134 Golden Gate, SF
(415) 440-7570
www.nom-tlcbd.org

EVENT/LITERATURE

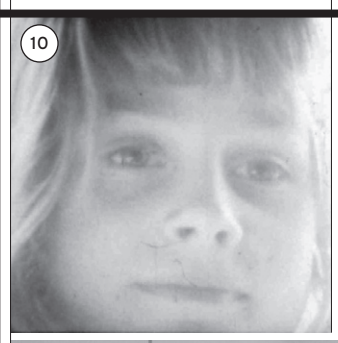
Toni Morrison
Beloved (1987) may hog the spotlight in undergrad English















courses, but Toni Morrison's debut novel, *The Bluest Eye* (1970), remains a direct and irreducibly powerful work. What's most important in the book can't be captured in synopsis. Part of the story's power resides in the ways Morrison wrests the tools of high modernism free from the ivory tower, applying techniques gleaned from Faulkner, Woolf, and others to embody the atrocities founded in and springing from African Americans' structural oppression. That's a mouthful, but Morrison won the Nobel Prize for a reason. Since she was the first African American woman to do so, it'll be interesting to hear her thoughts on a strapping young fellow who also has been busy changing history. **(Bussolini)**

8 p.m., $23
Nob Hill Masonic Center
1111 California, SF
(415) 392-4400
www.cityarts.net

MUSIC

Jenny Scheinman
There's a haunted truck stop blue to Jenny Scheinman's voice that inevitably courts comparison to Lucinda Williams or Mary Gauthier, yet the undercurrent of optimistic sweetness running through her sparely arranged, self-titled 2008 album is her own. Scheinman's follow-up *Crossing the Field* (Koch) showcases an intuition for melody and phrasing that belies her novice status as country-folk vocalist. Perhaps we can blame it on her violin — she's best known as an accomplished string player, including a stint with experimental East Bay ensemble Charming Hostess. You'll get a chance to experience Scheinman the singer and Scheinman the string player as she takes the stage as a solo artist and as part of the alt-country outfit the Rodney Crowell Trio, who are also touring with a new album, *Sex and Gasoline* (Yep Roc). **(Nicole Gluckstern)**

With Joe Henry
9 p.m., $25
Bimbo's 365 Club
365 Columbus, SF
(415) 474-0365
www.bimbos365club.com

When Todd Haynes peaced on Brown U., his Barthes-loving profs must have known they were unleashing a force for good on American cinema.

MUSIC

Windsurf
Take the montage pop of local studio whiz Sorcerer (a.k.a. Daniel Judd) and combine it with the epic keyboard stylings of Hatchback (a.k.a. Sam Grawe) and you get *Coastlines*, the first album by Hatchback and the debut release on wizard-of-Oslo Prins Thomas' Internasjonal label. Grawe and Judd might play some of their own tracks at this free DJ gig — Windsurf has a song of the same name that displays its poignant central melody with a certain unassuming subtlety. But the duo are more likely to showcase an individual and shared mania for music that will send shoppers searching for artists ranging from ABBA to Vangelis. **(Huston)**

7 p.m., free
Amoeba Music
1855 Haight, SF
(415) 831-1200
www.amoeba.com

SATURDAY
NOV. 22

EVENT/MUSIC

International Taiko Festival
San Francisco Taiko Dojo has a one-ton O-Daiko drum made from a single piece of wood. More than 12 feet high, it's the largest in this hemisphere. In ancient Japan, thunder-evocative taiko was meant to induce the spirit of rain into action to produce a bountiful harvest. You can imagine the forceful sound of an enormous taiko drum — or better yet, you can hear, see, and feel the powerful sound at San Francisco Taiko Dojo's 40th anniversary celebration. The program includes a number of special guests from Japan and the United States, including Seido Kobayashi and O Edo Sukeroku Taiko, and one appearance by Kitaro. **(Broder Van Dyke)**

7 p.m. (also Sun/23, 3 p.m.), $38–$49
Zellerbach Hall
Bancroft and Telegraph, Berk.
(510) 642-9988
www.calperformances.org
www.sftaikodojo.com

SUNDAY
NOV. 23

FILM

"The Spirit of Canyon Cinema: Scott MacDonald"
If you want to take a close look at the Bay Area, you have to see the Canyon: Canyon Cinema, the cooperative that has been a home for many key underground filmmakers. For a start, Canyon's ABCs include

CONTINUES ON PAGE 22 ››

1) Popin Pete of the Electric Boogaloos; 2) SoulSector (see "Top 10"); 3) Toni Morrison (see Fri/21); 4) Hellogoodbye (see Tues/25); 5) Violeta Luna and Guillermo Galindo in *Inner Maze Control* (see Sun/23); 6) Dirt Nasty (see Wed/19); 7) still from Jean Genet's *Un chant d'amour* (see Wed/19); 8) Windsurf (see Fri/21); 9) San Francisco Taiko Dojo (see Sat/22); 10) still from Gunvor Nelson's *My Name is Oona* (see Sun/23); 11) *Tenderloin Sunrise* by Mark Ellinger (see Fri/21); 12) Matthew Sweet (see Thurs/20)

POPIN PETE PHOTO BY GHISLAIN MALARDIER; SOULSECTOR PHOTO BY STERLING LARRIMORE; TAIKO DOJO PHOTO BY FRANCISCO VILLAFLOR



HOLIDAY HEAT

Spice up your holiday season with this trio of erotic treats.

THE DEVIL IN MISS JONES by Gerard Damiano
THU, NOV 20, 7:30 PM
A compelling film about a virgin spinster driven to suicide by sexual frustration. Stranded in limbo, she can't get to heaven, but she hasn't sinned enough to make it to hell. So the powers that be give her a chance to live her life again—this time with permission to indulge her lustful desires. An unelievable box office hit in its day!

TEENAGE HITCHHIKERS by Gerri Sedley
FRI, NOV 21, 7:30 PM
A funny and bizarre obscurity about two barely legal runaways on a journey of sexual self-discovery, and the parade of doofus men who follow in their wake. This uncut version has never been released on video or DVD.

SEXY TRAILER TRASH
SAT, NOV 22, 7:30 PM
YBCA Film/Video Curator Joel Shepard digs into the archives for a selection of vintage trailers from the sexiest and most swinging drive-in films of the 60s and 70s. Featuring titles such as *Her and She and Him, Games Girls Play* and *Hot T-Shirts,* plus a reel of 70s and 80s XXX trailers, for those who dare.

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SF Cinematheque	Sun, Nov 23, 7:30 pm	Spirit of Canyon CInema
SF Cinematheque	Sun, Nov 30, 7:30 pm	Dark House

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Jenny Scheinman (see Fri/21)
PHOTO BY MICHAEL WILSON



PICKS CONT››

Kenneth Anger, Bruce Baillie, and the late Bruce Conner. Moving on to the letter *D*, Canyon is home to Nathaniel Dorsky, who just may have made the best films of 2008. If any writer is prepared to convey the spirit of Canyon, it might be the dedicated interviewer and cinematic chronicler Scott MacDonald, especially since he recently authored the valuable *Canyon Cinema: The Life and Times of an Independent Film Distributor* (University of California Press, 480 pages, $29.95). In a program presented by SF Cinematheque, MacDonald will screen works by ladies of the Canyon such as Chick Strand and Gunvor Nelson, and an array of selections that leap across eras. **(Huston)**

7:30 p.m., $6–$10
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

VISUAL ART

Night Vision presents: *Inner Maze Control*
Night Vision is a bimonthly event that provides a venue for experimental film artists to push the boundaries of traditional cinema. This time, gal*in_dog (a.k.a. Guillermo Galindo) and Violeta Luna will be presenting *Inner Maze Control,* a collaborative, interactive performance piece. The promotional photo for *Inner Maze Control* includes an 18th century wig and a pig snout, and further details, although intriguing and provocative, are equally elliptical. This leads me to imagine an event with bouncing laser beams, the offspring of Tyra Banks and the Beast (of 1991's *Beauty and the Beast)*, some wise words from Grandmother Willow (of 1995's *Pocahontas*), and perhaps a final discussion that focuses on the general decay of our planet. **(Broder Van Dyke)**

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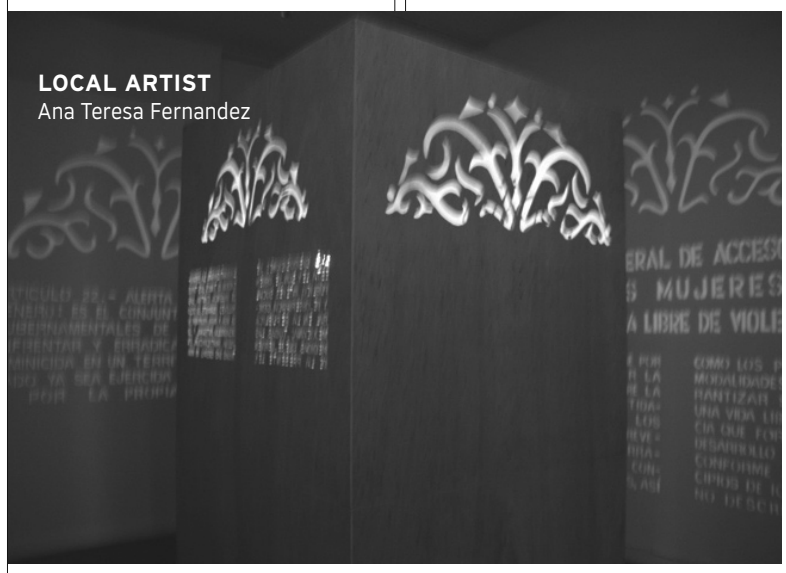
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NOV. 25

MUSIC

Hellogoodbye
After miraculously dodging the fatal bullet that accompanies being introduced to the world through an MTV or VH1 reality show (hello, Flickerstick and Halifax), the geek-chic Huntington Beach crew Hellogoodbye scored with their catchy, earnest debut, *Zombies! Aliens! Vampires! Dinosaurs!* (Drive-Thru, 2006). Critical and commercial success went hand in hand for the band, whose nationwide buzz came from serenading the annoying military girl from *The Real World: Austin.* Perhaps it's all due to vocalist and principal songwriter Forest Kline's atomic hooks and Fran Healy-esque crooning. **(Alvarez)**

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The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



TITLE Photo of the light installation *La Ley de las Cuatro Paredes/The Law of the Four Walls*
BIO Growing up in Mexico, Ana Teresa Fernandez learned at an early age about the double standards imposed on women and their sexuality. Through performance-based paintings, she explores the territories that encompass different boundaries and stereotypes.
SHOWS "ECDISIS," through Jan. 10, 2009. Tues., 1–7 p.m.; Wed.–Sat., noon–6 p.m. Galeria de la Raza, 2857 24th St., SF. (415) 826-8009. "Équilateral," through Nov. 26. Mon.–Fri., 10 a.m.–6 p.m.; Sat., 11 a.m.–5 p.m. Electric Works, 130 Eighth St., SF. (415) 626-5496. "Tournesol Award Fifth Anniversary Exhibition," through Dec. 7. Tues.–Fri., and Sun., noon–5 p.m. Headlands Center for the Arts, Building 944, third floor, 944 Simmonds, Sausalito. (415) 331-2787.
WEB www.galeriadelaraza.org, www.sfelectricworks.com, and www.headlands.org

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AFGHANISTAN

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In 2003, Afghanistan announced the discovery of several museum boxes in the presidential bank vault in Kabul. Inside were priceless artifacts, hidden during the chaos of civil war by a group of selfless Afghan heroes. *Afghanistan* showcases these extraordinary artworks and tells the amazing story of their discovery and rescue.

This exhibition was organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco; the Museum of Fine Arts, Houston; and The Metropolitan Museum of Art, New York. This exhibition is supported by a generous grant from the National Endowment for the Humanities Chairman's Special Award and an indemnity from the Federal Council on the Arts and the Humanities. Presentation at the Asian Art Museum is made possible by the Bernard Osher Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and Carmen M. Christensen. All of the works are from the National Museum of Afghanistan and are the sole property of the Islamic Republic of Afghanistan. One of a pair of pendants showing the "Dragon Master." Tillya Tepe, Tomb II. 1st c BCE - 1st c CE. Gold, turquoise, garnet, lapis lazuli, carnelian, pearls. *National Museum of Afghanistan, 04.40.109.* Photo © Musée Guimet/Thierry Ollivier.

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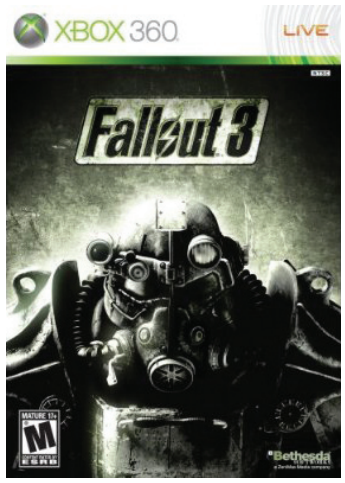
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Let it reign

Fallout 3
(Bethesda Softworks/Zenimax Media; XBOX360, PS3, PC)



GAMER "War. War never changes." These words have introduced three *Fallout* games, intoned by narrator Ron Perlman as the camera pulls back to reveal a landscape devastated by nuclear bombardment. The world of *Fallout* is one steeped in retro-futurism, imagining a history in which the end of World War II was succeeded by rapid technological progress but complete cultural stagnation. In the 21st century, competition for resources leads to the Chinese invasion of Alaska, quickly countered by the American annexation of Canada. The question of who fires first is deliberately elided, but the human race soon witnesses the dawn of the apocalypse.

A small fraction of humanity weathers the mushroom cloud, eking out a living among the rubble. Still others are preserved within vast underground vaults. You begin life in Vault 101, literally emerging from the womb and triggering an inspired character creation sequence in which your father's delivery room commentary on your sex, name, and future appearance is interrupted by menu screens that allow you to customize these qualities.

Emerging into the outside world, you are thrust into the vast and dangerous Capital Wasteland, which encompasses Washington, DC, and its environs. Bethesda Game Studios, having acquired the *Fallout* license from Interplay, has designed an enormous, incredibly detailed, and realistic landscape, filled with places to explore and characters to interact with. Danger and fun lurk in every bombed-out building.

The realism has its drawbacks. The first two *Fallout* games had graphics so simple that they allowed the player to fill in the gaps with his or her own imagination, and the fully realized world of *Fallout 3* takes some getting used to if you've played the first two games. The series' trademark dark humor is also somewhat diminished. Bethesda doesn't have the knack for the pulpy, dystopian treatment of slavery, cannibalism, prostitution, and drug use that the previous installments did.

Gameplay is conducted in either the first or third person. The "V.A.T.S." targeting system is back in fine form, enabling you to aim at limbs and heads RPG-style and generally wreak havoc. It also can be played as a more traditional FPS, although this mode feels rubbery and inferior.

As much as it would have accorded with critical ethics, I have not played the game to completion. There is too much left to explore, to experiment with, before I set the events in motion that will conclude the main narrative. Despite my backwards-looking gripes, *Fallout 3* is a masterwork of world creation, an apocalypse too good to leave, and a game almost too good to win. **(Ben Richardson)**

THE MIX

1) Nodzzz, Hemlock Tavern

(2) *Angry Black White Boy*, Intersection for the Arts

(3) Anon Salon's Hillbilly Hoedown, Crazy Maze, Half Moon Bay

(4) Rich Kuhns playing the Beatles' "Julia," SF Accordion Club

(5) *Thief of Baghdad* (1940)

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music

Buds, Bud, 'buds: get high and, well, sorta dry with Cheech and Chong, left. Then happily drink up and geek out with the Decemberists, center. And get a whiff of the rich, fragrant dream-indie emanating from the Rosebuds, right. Snort.







BACK FROM THE JOINT: CHEECH AND CHONG

The comedy duo didn't go entirely up in smoke with the '80s: so-called "grumpy old stoners" Cheech and Chong return to the Bay for their first show in SF in, like, forever (Chong said manager Lou Adler's feud with Bill Graham led to their blackballing), with a concert film in the works. How has the gray matter been, retaining the routines? "It's all body memory," says the personable Chong, 70, from his Arizona stop. He attributes his skills and timing to writing and playing music. "I got my early comedy training with black jazz musicians. They are, without a doubt, the funniest people on the planet." Meanwhile the pair doesn't pull any punches when it comes to each other. According to Chong, Marin initially pulled out of their act because "he wanted to play golf and get fat and get invited to parties," whereas Marin, 62, says he visited Chong once in the pen, but never got close to incarceration himself: "I'm smarter than that." So Martha Stewart is paying tribute to the twosome at their forthcoming roast? "She's an ex-con," Marin wisecracks. "She relates to Tommy because she was in the joint."

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Clean and saber

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER All allusions to



Guns 'N Roses much-contemplated, way-overthought, über-delayed ejaculation *Chinese Democracy* (Interscope) aside — is there such a thing as being too brainy or geeky to rock? Some might have pegged the cerebral, multi-syllable-slinging Decemberists as such: with its Brit-wave and Elephant 6 pop-literati influences, the band seemed to herald an aughtsy-totsy wave of archly smart indie pop (e.g., Arcade Fire) that drew from both stage-y American standards and college-radio playlists — theirs was less college rock than a college-educated rock. Add in the renown surrounding Decemberists' 2005 San Francisco show, which cut "Chimbley Sweep" with a light saber duel, and eventually touched off playful competition with Stephen Colbert, and you've gotta wonder, how nerdy can one band get?

Well, attribute it to roving minds and too much drink, according to ever-cogitating, multi-tasking band leader Colin Meloy, 34. "I try not to be totally static onstage," drawls the songwriter by phone from his Portland, Ore., home as his 2-year-old son freaks out. "Typically if I go see a rock show, I just want to see a rock show and have the songs speak for themselves. But we'll do gags, audience participation. Stuff born out of boredom and drunkenness."

Meloy and company's restive imaginations most recently spawned a series of three singles titled *Always the Bridesmaid*, composed of tunes recorded last March but which weren't quite right for the group's March 2009 Capitol album, *The Hazards of Love*. The first 12-inch included "Valerie Plame," a jubilant shout-out, bustling with feisty accordion and brass, to the all-too-exposed CIA operative. "I would be listing to the radio and making dinner and hearing about Valerie Plame and what struck me was how perfectly the cadence of her name was for a pop song," Meloy explains. "'Valerie' has been used in a lot of pop songs — there's something about the first stressed syllable in a three-syllable name and the cadence onward, and the beautiful punctuation of the last name. It was just *screaming* to have a pop song written around it."

The last single — with the prettily melancholic, banjo-bedecked "Record Year" and the wistful, acoustic guitar-glittered "Raincoat Song" — comes next month. "I think it might be the only thing we ever released in December," quips Meloy.

As for the long-awaited LP, which the combo will likely play in its entirety on tour next spring, Meloy describes it as an "experimental narrative" forged after listening to a lot of old folk songs as filtered through '60s-era British revivalists. "I noticed common elements were popping up and I thought it would be interesting to take those individual elements and throw them together in an extended song and see what sort of narrative it would create," he says.

"These days, to be a musician and to be constantly immersed in music, your outlook on music changes drastically," continues Meloy. "I find I rarely get the spine-tingling moments from music anymore. I think I'm jaded and immersed — you know how you work in a pizza place and get sick of pizza — and the spine-tingling moments are few and far between, but I find I'm rediscovering those moments in old folk songs. I find it in songs that make me weepy but have been around for centuries." SFBG

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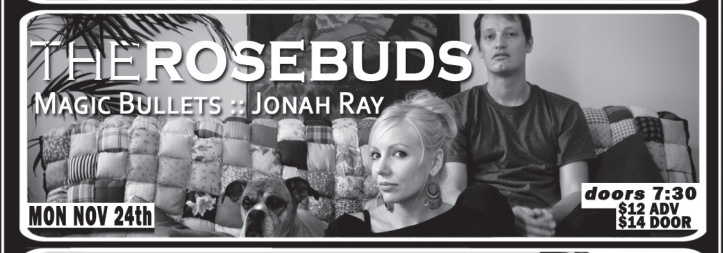
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PARENTAL ADVISORY EXPLICIT CONTENT



Henry Darger has nothing on 'em: Brooklyn's Vivian Girls battle on.

Mauled by success!

Scoping out Vivian Girls' wild world

By Michael Harkin
> a&eletters@sfbg.com

There've been happy coincidences aplenty for the Vivian Girls this year. Two examples: they've recorded and played shows with Fucked Up, which wrote a song with the same name as their band before they ever assembled ("Vivian Girls" appeared on 2006's *Hidden World* (Jade Tree), and the Vivian Girls began early last year), and, at one of those shows, bass player Kickball Katy found out she wears the same kicks as Ezra Koenig from Vampire Weekend. "We both have the Sperry boat shoes," she explained, claiming Koenig was more weirded out than she was at this discovery.

At the time of our phone conversation, being in those shoes sounded a bit wearying. It was rainy and cold in the group's Brooklyn home base, and October had been a busy month for the trio, which includes guitarist Cassie Ramone and drummer Ali. CMJ burned them out on what was supposed to be an October at-home break. As Katy put it, "It was kind like being on tour while being at home." Twelve hometown shows in a month does sound like a bit much, especially alongside several other one-off jaunts along the Eastern seaboard.

I guess these things happen when you set blogger hearts aflutter with a great record. Since their self-titled debut sold out its original 500-copy run on Mauled by Tigers in just 10 days earlier this year — it has since been reissued by In the Red — the attention has snowballed around their rather meek undertaking to, as Katy said, "sound like the Wipers." In truth, they do sorta sound like the Wipers, but this is where another of those coincidences comes in. Without really meaning to, their reverb-heavy pop turned out to have aesthetic forebears in older English bands like Dolly Mixture and Talulah Gosh.

Little realizing Vivian Girls would earn a place alongside such distinguished bedfellows, Ramone started the group in March 2007 with former drummer Frankie Rose, who left the outfit earlier this year and now drums for kindred Brooklyn group Crystal Stilts. Katy, who knew Ramone from high school, joined in on bass guitar shortly thereafter. Ali took over on drums early this summer, and they've since plowed ahead promoting their record and three singles. The entire threesome sings, and their sound is one you'd hardly hear elsewhere, delivered in earnest, these days: informally sweet vocal harmonies, jangled and thrashy guitars, and a hurried rhythmic sense that makes their album's 21 minutes feel even shorter than they actually are.

Hurried Vivian Girls may sound, but they're clearly not harried, even with their heavy touring schedule. "We do Vivian Girls everyday," Katy said, "whether it's touring or other things. There's a lot to do." The latest to-do is especially impressive. They're silkscreening 7-inch sleeves because they've started their own label, Wild World, and the inaugural release will be a fan club-esque package deal: a 7-inch including new songs "Surfin Away" and "Second Date," a cover of the Beach Boys' "Girl Don't Tell Me," along with a T-shirt, button, and postcard. A thousand copies will be up for pre-order soon. Of course they'll sell out. But as Katy points out, when you make something yourselves, "a thousand of anything is a lot."

Lots of other plans are slated, too. The band is set to tour England shortly after its present West Coast excursion and will be recording a second album with Steve McDonald from Redd Kross in January. It's all very exciting, and thanks to the lyrics of standout single "Tell the World," it's easy to succinctly explain the thrill of hearing this trio beat their hearts out and succeed: "Keep it to myself? No way!" **SFBG**

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CHILD'S PLAY: HAUSCHKA TOYS WITH OUR EMOTIONS



It can't be easy, capturing the spirit of childhood and distilling all that wondrous essence into effective, life-affirming art. First, there's the pile-up of cynicism we tend to amass over the years. Sure, we grown-ups might call this protective shield "realism," but it doesn't exactly lend itself to fostering the same wide-eyed exuberance we felt as youngsters. On the opposite end of the spectrum: over-sentimentality. Simply put, schmaltz can kill a mood in no time — so let's keep it away from the kiddies, shall we? There's the dilemma: how to convey the innocence and excitement of youth without succumbing to corniness. We can't all be Brian Wilson, after all.

Volker Bertelmann must have had a wonderful childhood. The Dusseldorf pianist and composer — known in the record shops simply as Hauschka — recently released an album's worth of meditations and reminiscences about growing up in a small, woodsy German town, and I'd be hard-pressed to cite a more touching instrumental recording from this year. *Ferndorf* (130701/Fat Cat) — named after Bertelmann's hometown village — glides along in a delicate dance between impish and introspective, evoking images of little boys and girls lost in playtime but also conjuring moments of quiet contemplation.

It's an enormously engaging listen, made all the more magnetic by its unsentimental depiction of the emotional lives of children. Joined by a string duo, an occasional trombonist, and a grab bag of subtle electronic textures, Bertelmann's comforting — but challenging — piano minimalism could very well be the new working definition for cinematic music. Ultimately, however, the 12 songs contained here should send listeners back to recreating scenes from their own childhoods. No movie required.

A classically trained pianist, Bertelmann has worked largely in the past as an exponent of John Cage's "prepared piano" technique, in which items such as corks, straps of leather, and scraps of metal are attached to the instrument's hammers and strings to create an endless array of clicks and rattles. With such a battery of odds and ends set in place, the piano can be transformed into a one-man percussion section of sorts. Earlier Hauschka works such as 2004's *Substantial* and 2005's *The Prepared Piano* (both Karaoke Kalk) were manifestos celebrating the possibilities of the technique. As one might guess, Cage's presence could be spotted on both discs, as well as those of several other modern composers: Arvo Part, Philip Glass, and Steve Reich.

Last year's *Room to Expand* (130701/Fat Cat) showed Bertelmann broadening his palette and introducing strings and electronics into the mix. Given that the pianist is also a member of synth-tweaking experimentalists Music A.M. and Tonetraeger, the addition of electronics to enhance the piano's versatility was perhaps a natural extension of lessons learned from Cage.

Much of *Ferndorf*'s playfulness emerges from the prepared-piano technique. "Barfuss Durch Gras" is a sputtering, plonking hydraulics-overdrive containing as many as 10 different piano textures at once, while the twitching waltz of "Heimat" derives much of its spunk from the curious union of a quasi-ragtime melody with a soft-footed pit-er-pat rhythm and disembodied horn sounds, all of which have been somehow generated by the same instrument. The Michael Nyman-esque "Blue Bicycle" has all the breeziness of a spring afternoon, but is pushed along urgently by pulsing circular piano patterns and the rush of two cellos, played marvelously by Insa Schirmer and Donja Djember. The string-drenched autumn tones of "Morgenrot" recall moments of Ryuichi Sakamoto or avant-chamber experimentalists Rachel's, but also spotlight Bertelmann's flair for bittersweet nostalgia.

In what might be the disc's finest moment, "Schones Madchen" — a memory of young, innocent flirtation — imagines *Amelie* composer Yann Tiersen interpreting Reich. Delicate repetitions of piano flutters curve around lush curls of strings, clock-spring clicks and tics tap away underneath, and the wonders of early infatuation are compressed into less than four minutes. **(Todd Lavoie)**

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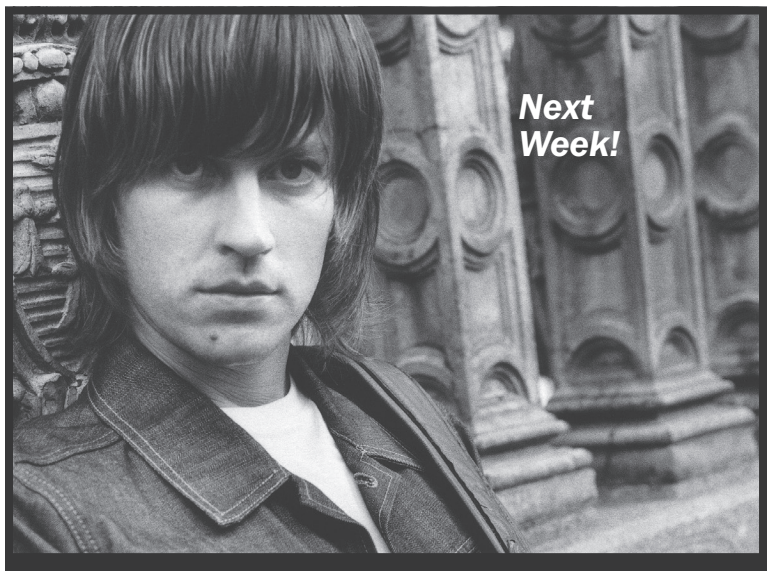
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Fight songs

Flobots go with the moment

By Mosi Reeves
› a&eletters@sfbg.com

On the night of Nov. 4, while President-elect Barack Obama was giving his victory speech in Chicago, Flobots were performing at the 9:30 Club in Washington, DC.

"We ended up performing just after McCain gave his concession speech, and then we stopped when Obama gave his acceptance speech," remembers Jonny 5, the rap band's lead vocalist, on the road to New Haven, Conn. He calls the moment "full of euphoric disbelief." Outside the club "there were people everywhere in the streets, giving each other hugs, and impromptu parades."

It wasn't the first time Flobots' career path had intertwined with that of the president-elect. In September, when the Democratic Party held its convention in the group's hometown of Denver, they participated in several ancillary events, including a concert with Rage Against the Machine. "The entire event was planned to support the Iraq Veterans Against the War, who had a march immediately after the event," says Jonny 5. "So we used the stage to rally people."

Flobots' rise from regional upstarts to modern-rock radio stalwarts mirrors Rage's emergence more than 15 years ago. Just as Zack de la Rocha and company did with their fuzzy emo-punk, Jonny 5 — along with rapper Brer Rabbit — adds rhymes to an exotic mix of jazz horns, funky breaks, and hard-rock guitar. And the six-member crew are equally consumed with progressive politics. Each song on *Fight with Tools* (Universal Republic/Flobots Music, 2007), the outfit's second album, overflows with righteous anger and activist fervor.

"We want money for health care and public welfare! Free Mumia and Leonard Peltier!" Jonny 5 and Brer Rabbit offer on "Same Thing." "We say, 'Yes,' to grassroots organization, 'No,' to neoliberal organization! Bring the troops back to the USA and shut down Guantanamo Bay!"



Rise above: Flobots find their balance.

"Handlebars," of course, was Flobots' breakout moment. Much of *Fight with Tools*, which Flobots released independently last year, before Universal Republic signed them and reissued the album this spring, feels overwhelmed by earnest slogans. But on "Handlebars," Jonny 5 weaves a stream-of-consciousness allegory about American exceptionalism while the rest of the band build, like an orchestra, to a cacophonous conclusion.

Jonny 5 says his influences range from hip-hop collectives such as Project Blowed to organic music ensembles like Ozomatli. The unusual chart success of "Handlebars," which soared into the *Billboard* Top 40 last summer, helped Flobots sell more records than any of their inspirations.

"Personally, I had this obsession or insecurity about whether we were really hip-hop, and whether we were representing the hip-hop community correctly. I don't know ... I was hung up on it," Jonny 5 explains. "[Influential indie rapper] 2Mex was with us for four or five dates on the West Coast, and the minute we would mention any criticism we'd get, he'd say, 'Fuck that, man. Keep expanding. That's what hip-hop is.'" SFBG

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WARMING TO *COLD FACT*: RODRIGUEZ REDISCOVERED

Now that we're deep into November, I can safely announce my choice for 2008's top reissue: Sixto Rodriguez's scrumptiously echo-rippled psychedelic folk-soul delight *Cold Fact* (Sussex/Light in the Attic). Originally released in 1970 by Sussex, the album never made a big dent in the American countercultural consciousness. Though it feels like an underground classic on par with the finest from such visionaries as Love, relatively few got a chance to hear it when it first emerged. Based on what I've read, Sussex didn't have much pull with FM underground radio — the try-anything format for which Rodriguez was best suited — and thus the singer-songwriter was never exposed to his greatest potential audience.

That's a damn shame considering that *Cold Fact*'s riveting combination of barbed social commentary, blazing stream-of-consciousness delivery, and shiver-down-the-spine vocal testimonials — often heightened by understated studio freak-out-ery — would have connected with listeners seeking another voice tapping into the darker side of the hippie dream. While very much a product of the '60s, the recording speaks directly to the rising levels of disillusionment in America at the decade's turn. For last-name-only Rodriguez, a reconciliation of the bright-eyed optimism of Flower Power with the grim realities of the late '60s takes place in the form of teeth-gritting folk spiels and soul-stirring calls for social change that barely conceal a seething rage. To seal the deal, he delivers his lyrics with infinite cool, coming across as both aloof and strident within the turn of a phrase.

As for those songs, the immediacy of numbers like "Crucify Your Mind" and "Sugar Man" pulls your ears the quickest. For all of their psychedelic embellishments, these tunes are essentially the sound of one man laying it out over the simple strums of an acoustic guitar. Even decades into the folk-rock phenomenon, many of Rodriguez's songs will likely hit first-time listeners with that revelatory "Wow, how come I've never heard this before?" feeling. **(Todd Lavoie)**

RODRIGUEZ Sun/23, 2 p.m., free. Amoeba Music, 2455 Telegraph, Berk. www.amoeba.com. Sun/23, 8 p.m., $17–$19. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

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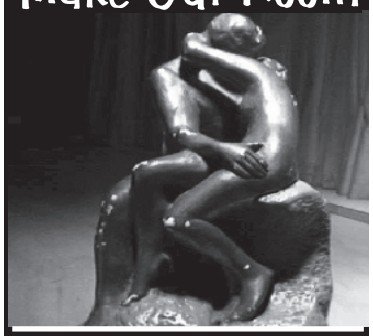
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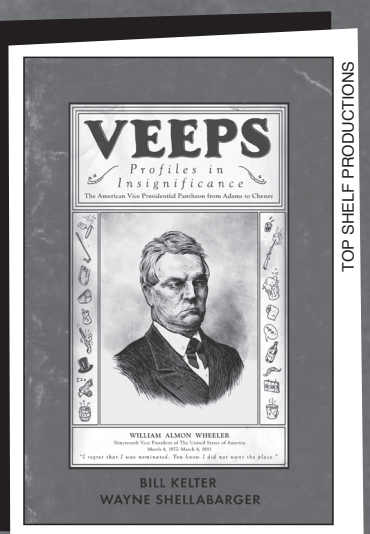
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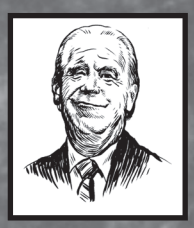
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grooves



DEERHUNTER
Microcastle
(Kranky)

Microcastle is a grainy, phosphorous spectacle. It scorches as it evaporates. The raging, post-hardcore lunges of Deerhunter's first two albums are mostly past, save for a few outbreaks such as "Twilight at Carbon Lake," which brings this third effort to a volcanic end. Instead, the band goes for texture. It riffs out bluesy licks that turn into psychedelic brushfires, as on "Never Stops." Then it slows down to a crawl, dripping out narcotic ballads such as "Calvary Scars," which sounds like doo-wop on Percocet.

The disappearing-reappearing act underlines the Deerhunter enigma. Like too many indie rock bands nowadays, it has constructed something of an artful pastiche, assuming someone else's style for each mood change. The coordination of those styles is meant to be original rather than innovation itself. But the group's frontperson, Bradford Cox, has a memorable and distinctive voice, and his emotive croon reverberates long after the album — which includes a second disc, *Weird Era Cont.* — has finished. His lanky, haunting presence hints that Deerhunter may be approaching true artistic greatness, even while the details now seem like familiar embers burning in our ears. **(Mosi Reeves)**

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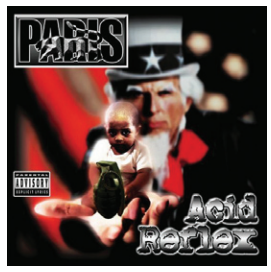
OF MONTREAL
Skeletal Lamping
(Polyvinyl)

"I want to make you cum / A thousand times a day," promises Kevin Barnes on "Gallery Piece." It's all part of the mind-sex game that he presents on the torturous *Skeletal Lamping*. Tearing each song into dozens of sound pieces that mutate every 16 bars, *Skeletal Lamping* tries to portray how fluid human sexuality — or at least Barnes' sexuality — can be. It's all very profound, for sure, but it would sound more interesting if said parts weren't warmed-over '70s art rock.

Of Montreal is one of the best pop bands of the past decade. As its primary songwriter, Barnes deserves kudos for staying with an indie label while many of his peers long ago jumped to a major — or a major indie. But *Skeletal Lamping* may be his least convincing effort to date. Mimicking transsexuals, Prince-like funk heroes, and other sexual outsiders — "I'm just a black shemale / And I don't know what you're all about," he sings on "Electric Wisdom" — and unleashing way too many falsetto "ooh-oohs," he's clearly at his most self-indulgent here, which, considering the excessive brilliance of past albums like last year's *Hissing Fauna, Are You the Destroyer?* (Polyvinyl), is really saying something. **(Reeves)**

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local grooves



PARIS
Acid Reflex
(Guerilla Funk)

Paris tackles the big picture on *Acid Reflex*, a gloriously irreverent deconstruction of the state of our nation. The grooves are upbeat, simple, and bottom heavy. The raps are tightly rhymed and intricately constructed. He fires broadsides at believing in holy ghosts, at the international ravages of Yankee imperialism, at America's murderous neglect of its ghettos, at distorted history, ruined dreams, and the bloody legacy of a greedy, power-drunk elite.

As with most of Paris's albums, it's the lyrics that distinguish one track from the next, not the beats. He works with a bass and a drum machine, laying down an ominous undercurrent beneath percussive tics, hand claps, and gunfire — the odd guitar line really jumps out. You feel Paris like a train more than a plane. He trades musical elevation for head-on impact, softening the mix with gospel-inflected female choirs and a solitary male voice that reminds me of Nate Dogg on "Regulate."

More essential to *Acid Reflex* are sound samples and short skits that add earthbound social context to the rapper's revolutionary vision: angry mobs in the street, brutal police, terrified citizens, domestic terror, and urban rebels looking for targets. At times, the recording slips into a kind of wish fulfillment that matches any of rap's tedious bling and bitch fantasies. But when Paris scores, he's a dangerous man. Check out "The Violence of the Lambs," a sampled sermon by liberation theologist Jeremiah Wright — once the pastor of Barack Obama's church — that fits right in. To quote another angry rapper, "Don't tell me that you understand / Until you hear the man." **(J.H. Tompkins)**

BOHREN AND DER CLUB OF GORE Dolores (Ipecac)

I can't recall using the word "amazing" to describe atmospheric mood music before, but that's the word that keeps coming to mind here. *Dolores* is the sixth album by this veteran German quartet — apparently made up of former metalheads, which partly explains the funny name — and while it's my first encounter with them, it won't be my last. Seldom do you hear a band say so much while playing so little — and with zero vocals, to boot. The instrumentation — upright bass, vibraphones, tenor sax, brushed drums, and either organ or Fender Rhodes piano — is superficially jazzlike, but this isn't jazz. Call it doom lounge, or cocktail music for a Berlin opium den. Whatever the case, it makes for some of the most evocative, penetrating late-night ambience music since Vangelis's 1994 *Blade Runner* soundtrack (Atlantic). **(Will York)**

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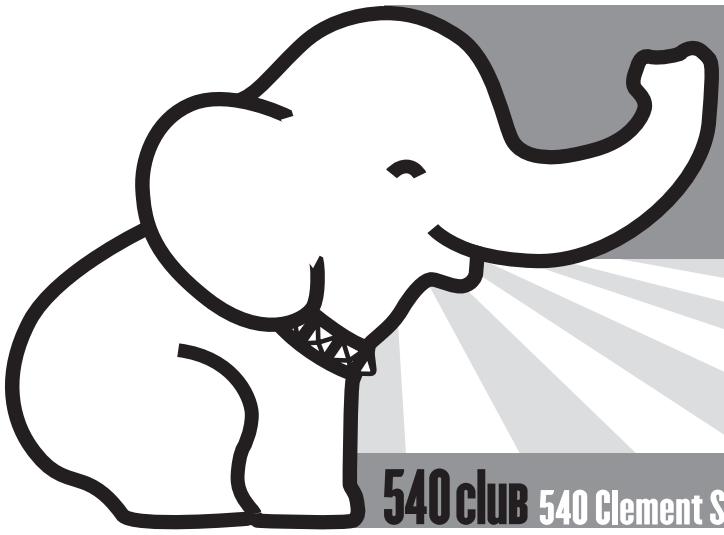
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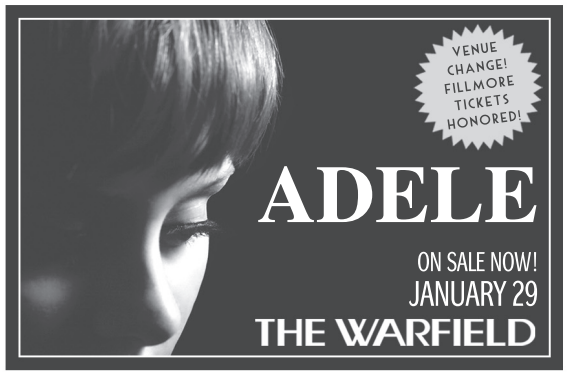
'True to Kamio's philosophy, there's a surprise in just about every bite, presentations are gorgeous and dish after dish celebrates his culinary artistry'
–Michael Bauer, SF Chronicle ★★★ 1/2

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NOVEMBER 22

FIVE FINGER DEATH PUNCH
BURY YOUR DEAD
IN THIS MOMENT
NOVEMBER 23

SECONDHAND SERENADE
CUTE IS WHAT WE AIM FOR
A ROCKET TO THE MOON
AUTOMATIC LOVELETTER
NOVEMBER 28

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WEDNESDAY NOVEMBER 19 • 8PM • $18 (JAZZ-EXPERIMENTAL)
AN EVENING WITH:
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THURSDAY NOVEMBER 20 • 9PM • $15 (ROCK/POP)
ITALIAN CULTURAL INSTITUTE OF SF PRESENTS:
ELISA
ANYA MARINA

FRIDAY NOVEMBER 21 • 9:30PM • $12 (INDIE)
OR, THE WHALE
THE SILENT COMEDY
HARBOURS • JOE PUG

SATURDAY NOVEMBER 22 • 9:30PM • FREE (COUNTRY/BLUEGRASS)
RED MEAT
DJS LENNY & SQUIGGY

SATURDAY NOVEMBER 22 • 7:30PM • $16 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
MY BRIGHTEST DIAMOND
CLARE & THE REASONS

SUNDAY NOVEMBER 23 • 8PM • $15/$20 (INDIE/EXPERIMENTAL)
KCRW PRESENTS:
LITTLE DRAGON
ANOMIE BELLE • MANUOK

MONDAY NOVEMBER 24 • 8PM • $12 (INDIE) 18+
BEN SOLLEE
KIM TAYLOR

TUESDAY NOVEMBER 25 • 8PM • $10 (INDIE)
THE DRY SPELLS
LEYNA NOEL AND THE FINER THINGS

WEDNESDAY NOVEMBER 26 • 9:30PM • $16 (CABARET)
EARL DAX AND WULPAK PRESENT:
TINGLE TANGLE CLUB FEATURING:
JUSTIN BOND
VERONICA KLAUS • NARCISSISTER

FRIDAY NOVEMBER 28 • 9PM • $12/$14 (COUNTRY-BLUEGRASS)
SHELBY ASH PRESENTS:
TURKEY TROT 2008 FEATURING:
BELLE MONROE & HER BREWGLASS BOYS
THE FIGHTING SUPAKS
KEMO SABE
THE ROBBER BARONS

SATURDAY NOVEMBER 29 • 9:30PM • $10 (INDIE)
THE SKYGREEN LEOPARDS
PALMS (FORMERLY THE FINCHES)
DAME SATAN

MONDAY DECEMBER 1 • 8PM • $10 (INDIE)
SF BAY GUARDIAN PRESENTS:
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JUNIOR PANTHERS
DJ ELISE (SOMA FM)

TUESDAY DECEMBER 2 • 8PM • $10 (INDIE)
JONAH MATRANGA
KEVIN SECONDS
CHRISTOPHER FAIRMAN

WEDNESDAY DECEMBER 3 • 9PM • $12 (INDIE)
GARY JULES
HOLLY CONLAN

THURSDAY DECEMBER 4 • 9PM • $10 (INDIE)
BUXTER HOOT'N
RIDE THE BLINDS
JUGTOWN PIRATES
(FEAT. JOSH BROUGH FROM POOR MAN'S WHISKEY)

FRIDAY DECEMBER 5 • 9:30PM • $12 (ROCK/POP)
VON IVA (EP RELEASE PARTY!)
RUN RUN RUN • THE BRUISES

SATURDAY DECEMBER 6 • 9PM • $12 (INDIE)
BRAD WOLFE
DAVID BARON CD RELEASE!
(CLOSING SET)

SUNDAY DECEMBER 7 • 9PM • $10 (INDIE)
JILL TRACY
THE HOLY KISS • MURDER OF LILIES
DJ NAKO (POPSCENE)

UPCOMING:
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THU 11/20 — FILM - MINE: TAKEN BY KATRINA 6PM
BRAZILIVE
FALSO BAIANO & DJ NINIX
9PM $5

FRI 11/21 — FREE OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN & MIRANDAS FRUIT STAND
6PM-2AM (WORLD, FUNK, R&B, POP)
RED HOTS BURLESQUE 7:30
REBECCA RIOTS
SHELLY DOTY
WATERPROOF SOULS
(ROCK) 9PM

SAT 11/22 — MANGO 3-8PM
MUSIC FOR ANIMALS
TRANSFER
THE SILENT COMEDY
APSIDE (INDIE) 9PM $7

SUN 11/23 — SALSA SUNDAYS
LATIDO
$6, 3-8PM, SALSA DANCE 3:15PM

MON 11/24 — DOLLAR DAYS $1 PABST/$2 WELL
RADICAL VINYL DJ'S
(OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM NO COVER

TUE 11/25 — GRAVY TRAINWRECK
STREET PYRAMIDS
8PM NO COVER



Immortal Technique

PREVIEW Peruvian-born, Harlem-raised rapper Immortal Technique, né Felipe Coronel, long ago broke with the *TRL* mold of spitting about bitches and ho's, instead looking to the roots of hip-hop with his politically minded tracks.

On his third full-length, *The 3rd World* (Viper), he covers such topics as the gentrification of his Harlem hood and corruption in the music industry. The opener establishes him as a renegade in the rap world where it's common to have an intro — be it the sound of bullets blasting or a slutty skit. Instead, the "Death March" is a forceful, beat-driven anthem that introduces its characters (Immortal Technique and DJ Green Lantern), dedicates the album (to the people of Latin American nations that have been tampered with by this country), and sets the stage for what is to come next (urban/guerrilla warfare and an album about it).

"Open Your Eyes" looks at the life of immigrants who are promised a better life in the states but come to realize that "privatization and electricity" do not equate to happiness, and explores the abuse of natural resources and indigenous peoples overseas. "Lick Shots," while not the strongest track on *3rd World* with its annoying repeated refrain, goes for laughs with couplets like, "Marry a Muslim girl and fuck her five times a day / Every time right before we shower and pray." "Crimes of the Heart" gets slightly personal with an honest love story of a lonely two-timer "breaking hearts on the way to enlightenment," which Immortal Technique uses as a simile for an isolated republic. A little less narrative-bound but still hard-hitting and with a more polished production than Immortal Technique's previous recordings, *3rd World* offers hope for listeners who yearn for a return to music with a message. As the old adage goes, actions speak louder than words, and Immortal Technique remains true to his tunes with this concert for Afghanistan's Children of War in partnership with Omeid International. **(Michelle Broder Van Dyke)**

IMMORTAL TECHNIQUE with Hasan Salaam, Da Circle, Ras Ceylon, and DJ GiJoe.
Thurs/20, 9:30 p.m., $19–$22. DNA Lounge, 375 11th St., SF. (415) 626-1409, www.dnalounge.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 19

ROCK/BLUES/HIP-HOP

Mickey Avalon, Dirt Nasty, Beardo Slim's. 8:30pm, $20.
Joan Baez Herbst Theater, 401 Van Ness; www.ticketmaster.com. 8pm, $49.50.
Capgun Coup, Pleasure Kills, Love X Nowhere Rickshaw Stop. 8pm, $12.
Melissa Ferrick Independent. 8pm, $18.
Head Like a Kite, Brothers and Sisters Hemlock. 9pm, free.
Kaiju Big Battel, Busdriver, Rocktapussy Grand. 8pm, $22.
Los Lonely Boys Fillmore. 8pm, $27.50.
Jon McLaughlin Great American Music Hall. 7:30pm, $18.
Minus the Bear, Annuals, Helms Alee Bimbo's 365 Club. 8pm, $22.
TOPR, Who Cares, Def and Nasty, DJ Phleck Elbo Room. 9pm, $10.

JAZZ/NEW MUSIC

Bela Fleck and the Flecktones Yoshi's San Francisco. 8pm and 10pm, $30-40.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Nels Cline Singers Café du Nord. 8pm, $18.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

McCoy Tyner Trio with Marc Ribot Yoshi's. 8pm and 10pm, $20-30.

DANCE CLUBS

Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.
Escape Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
Love It Wednesdays Icon Ultra Lounge. 9pm, $5-7. NightLight Music presents funky, sexy house music for Hump Day.
Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Wish 10pm-2am, free. Reggae with rotating DJs.
Wreckshop Wednesdays El Rincon. 9pm-2am, $3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 20

ROCK/BLUES/HIP-HOP

Adaptor, Shuey, Simple Green, Robb Green Annie's Social Club. 10pm, $5.
Mickey Avalon, Dirt Nasty, Beardo Slim's. 8:30pm, $20.
Gwar, Kingdom of Sorrow, Terror, Toxic Holocaust Grand. 8pm, $25.
Hot Toddies, Attachments, Ian Fays Rickshaw Stop. 8pm, $8.
Immortal Technique DNA Lounge. 9:30pm, $22. Proceeds benefit Omeid International's efforts to build an orphanage and medical center for Afghanistan's children of war.
Ludovico Einaudi Bimbo's 365 Club. 8pm, $50.
Elisa Café du Nord. 9pm, $15.
Erica Sunshine Lee, Miriam Speyer Band, Kelly McFarland Band, Mike Gibbons Band Broadway Studios. 8:30pm, $17.
Love is All, Vivian Girls, Nodzzz Bottom of the Hill. 9pm, $14.
Angus and Julia Stone Hotel Utah. 9:30pm, $10.
Matthew Sweet Great American Music Hall. 8pm, $22.
Tainted Love Red Devil Lounge. 8pm, $20.
Viking Moses, Cordero, Vows Hemlock. 9pm, $8.

JAZZ/NEW MUSIC

Andre dos Santos Morgan Purple Onion, 140 Columbus; (415) 956-1653. 8pm and 10pm.
Bela Fleck and the Flecktones Yoshi's San Francisco. 8pm and 10pm, $40.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Medeski, Martin and Wood Fillmore. 8pm, $32.50.
Savannah Jazz Trio Savannah Jazz. 7:30pm, $5.
Stompy Jones Top of the Mark. 7:30pm, $10.

BAY AREA

McCoy Tyner Trio with Marc Ribot Yoshi's. 8pm and 10pm, $30.
Rova Saxophone Quartet, Nels Cline Singers Freight and Salvage. 8pm, $19.50.

FOLK/WORLD/COUNTRY

"Bluegrass and Old-Time Jam Session" Atlas Café. 6pm, free.
Grupo Falso Baiano El Rio. 10pm.
Magic Leaves, Kacey Johansing Amnesia. 9pm, $7.

BAY AREA

Ian McFeron Band, Paul Manousos Spiesekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat,

Tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Compression Temple. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Disco Fuentes Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.
EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.
Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.
Minx Endup. 10pm-4:30am. DJs and female artists.
Nickie's 9pm, $5 Reggae and dancehall with DJ Jah Yzer.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.
Popscene 330 Ritch. 10pm, $10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Rock Candy Stud. 9pm-2am, $5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReKick.
Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.
Third Thursdayz Madrone Lounge. 9pm-2am, free. Old school classics with Kat 010, Lady Fingaz, Cikee, and That Girl.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Vogue '80s Night Harry Denton's Starlight Room. 8:30pm, $10. DJ Dave Gillis brings back a decade of dance hits.

FRIDAY 21

ROCK/BLUES/HIP-HOP

Bhi Bhiman, Dubious Ranger, Ben Benkert Broadway Studios. 8pm, $17.
Butlers Grant and Green. 9:30pm.
Donna the Buffalo, David Gans Great American Music Hall. 9pm, $17.
False Gods Johnny Foley's. 9pm, free.
Flexx Bronco, Kehoe Nation, Lurid Bliss, Pistolero Annie's Social Club. 9pm, $8.
Gov't Mule Fillmore. 8pm, $36.50.
In Flames, All that Remains, Gojira, 36 Crazyfists Warfield. 7pm, $25.
KRS-ONE, Richie Cunning, Celsius 7 Red Devil Lounge. 8pm, $25.
Mac Lethal, Grieves, Soulcrate Music, Approach, DJ Sku Elbo Room. 7pm, $10.
Erston Pearcy, Dave Armo, Jeff Rolka Hotel Utah. 9pm, $10.
O'Death, Hillstomp, Theater Fire Bottom of the Hill. 9pm, $12.
Of Montreal, Health Grand. 8pm, $25.
OhGr, American Memory Project Slim's. 9pm, $21.
Or, the Whale, Silent Comedy, Harbours, Joe Pug Café du Nord. 9:30pm, $12.
Pimps of Joytime Boom Boom Room. 10pm, $15.
Spinto Band, Aimless Never Miss, Silian Rail Retox Lounge. 9pm, $5.

BAY AREA

Big Sandy and His Fly-Rite Boys, Kit and the Branded Men, Cassidy Crowley Uptown. 9pm, $12.
Buckethead, That One Guy Fox Theater, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, $20.
Ragwater Revue, Slow Poisoner Stork Club. 9pm, $6.
Voetsek, Mind of Asian, Lack of Interest, California Love, Strains of the Apocalypse 924 Gilman. 8pm, $8.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Bela Fleck and the Flecktones Yoshi's San Francisco. 8pm and 10pm, $45.
Andre dos Santos Morgan Purple Onion, 140 Columbus; (415) 956-1653. 8pm and 10pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
Jacqui Naylor Herbst Theatre, 401 Van Ness; www.cityboxoffice.com. 8pm, $20-36.
Savannah Jazz Trio Savannah Jazz. 7:30pm, $5.
Terry Disley Acoustic Experience, Sheldon Brown Shanghai 1930. 7:30pm, free.

BAY AREA

Sergei Jorda Mills College, Art Museum, 5000 MacArthur, Oakl; http://music.mills.edu/events. 8pm, $12.
Mads Tolling Trio Anna's Jazz Island. 8pm, $14.
McCoy Tyner Trio with Marc Ribot Yoshi's. 8pm and 10pm, $30-35.

FOLK/WORLD/COUNTRY

Rodney Crowell, Joe Henry, Jennie Scheinman Bimbo's 365 Club. 9pm, $25.
Leigh Gregory Plough and Stars. 9pm, $6.
"The Reeds Give Way to the Wind" Jewish Community Center of San Francisco, 3200 California; (415) 292-1233. 8pm, $18-22. Part of the San Francisco World Music Festival.
Fito Reinoso Peña Pachamama, 1630 Powell; (415) 646-0018. 8:30pm, $12.50-15.

BAY AREA

Ellis Paul Freight and Salvage. 8pm, $20.50.
Sila and the Afrofunk Experience, Rocky Dawumi, DJ Jeremiah Ashkenaz. 9:30pm, $13.
Soul Majestic Shattuck Down Low. 9pm, $10.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Blow Up Rickshaw Stop. 10pm, $10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Six 9pm-2am, $10. Dance and hip-hop with various DJs.
Dance to Ze Beat Edinburgh Castle. 10pm, $2. Post-punk, mutant disco, and no wave with DJs Moe Staiano and Tristes Tropiques.
Dirt! Madrone Lounge. 9pm-2am, $5. Shake your ass with Morale, Kap10 Harris, and Shane King.
Don't Stop Amnesia. 10pm-2am, $3. With DJs Hopper and Spinnerty and special guests.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, $10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
Element Fridays Element Lounge. 9pm-2am, $10. Hip-hop with DJ D-Tek.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
GlitterBox Cat Club. 10pm. Dance tracks.
Harry Denton's Starlight Room 8:30pm, $10. Dance bands plus DJ Dave Gillis.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Lookout Weekend 111 Minna Gallery. 4-9:30pm, $3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
Loose Stud. 10pm-3am, $5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-

CONTINUES ON PAGE 36 ››

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★Wed 11/19 8PM $6-$20 SLIDING SCALE — WIRETAP BENEFIT; WARREN TEAGARDEN; CHAIRMAN WOW (RECORD RELEASE); FOXTAILS BRIGADE
★Thu 11/20 9PM $5 — CIVIL WAR; REDUCED TO RUIN (CD RELEASE!); COLA COLA; THEY DRIVE BY NIGHT
★Fri 11/21 9PM $5 — HESHER FINALS! HEAVY METAL KARAOKE & AIR GUITAR CONTEST FINALS! PRIZES FOR 1ST, 2ND & 3RD PLACE WINNERS + $100 CASH FOR 1ST PLACE
★Sat 11/22 3PM FREE 9PM $5 — HAPPY HOUR SHOW; DRASTIC ACTIONS; COMPOUND; 5 FINGERS OF DEATH; ARCHERS GUILD PRESENTS; HORSMAN; MISTY MOUNTAIN; SEQUIN TRAILS; THE COUNTLESS OTHERS
★Sun 11/23 5PM FREE ALL AGES — TWANG SUNDAY; THE PEACEMAKER; CARELESS HEARTS; ELEKTRIK SUNSET
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12/6 - CLUB FERAL
12/11 - "SICK BOYS" DVD PREMIERE HOT LUNCH, NOWHERES
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12/14 - INSANITY, FOG OF WAR, PASSIVE AGGRESSIVE
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FRI/21
DANCE CLUBS
CONT››

tastic party.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Master Blaster Delirium. 10pm. Punk rock.
Mighty Breaks Mighty. 10pm-4am, $5-10. Nü breaks.
Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Paris Dakar International Baobab. 10pm, $3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Ruby Skye 9pm-4am, $15. With various guest DJs.
Salvage Deco Lounge, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, $4. Drag revue hosted by Excess.
Star Fucker Deco, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, $4. Wild drag revue.
Stiletto AsiaSF. 10pm, $8. Parker Day and hotties bring you electric, house, and disco.
Stush Voda. 10pm-2am, free. Soulful house with Dylan.
Suite One8One 9pm-4am, $20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.
Tits Transfer. 10pm-2am, $4. Give thanks for the mammaries at this dance party with DJs DRRN, Eric Sharp, and Ed Garro.
Velvet Lounge 9pm, $10. With DJ Manny Perez.

SATURDAY 22

ROCK/BLUES/HIP-HOP

AIDS Wolf, Arrington de Dionyso, Ah Kracken Hemlock. 9pm, $8.
California Honeydrops, Kelly Price Band Amnesia. 9pm, $10.
Downfall, Clever Girl, Stagnant, Farallon, Ecorens Slim's. 8pm, $12.
Drastic Actions, Compound, Five Fingers of Death Thee Parkside. 3pm, free.
Vicki Genfan, Dan Peters Band, Mike Orlando Band, Points North Broadway Studios. 8pm, $22.
Glenn Walters Band Johnny Foley's. 9pm, free.
Gov't Mule Fillmore. 8pm, $36.50.
Grayceon, Worm Ouroboros, Drift of a Curse Bottom of the Hill. 9:30pm, $8.
Metro Station, Tyga, White Tie Affair Warfield. 7pm, $18.
My Brightest Diamond, Clare and the Reasons Swedish American Hall (upstairs from Café du Nord). 7:30pm, $16.
Pimps of Joytime Boom Boom Room. 10pm, $15.
Pop Rocks Red Devil Lounge. 9pm, $10.
Slow Burning Lights, Pollux Annie's Social Club. 9pm.
Still Time Grant and Green. 9:30pm.
Xienhow, Bayliens, Equipto, Living Legends, Hieroglyphics, Bored Stiff Elbo Room. 10pm, $5.
Yeasayer, Icy Demons Bimbo's 365 Club. 9pm, $15.
Zion I, Mighty Underdogs, Cataracts Grand. 8pm, $22.

BAY AREA

Fuxedos, Gooferman, Party of Ten Starry Plough. 9:30pm, $10.
Namedroppers starring Eddie Money, Moreality Fox Theater, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, $25.
"Rawkmom Thanksgiving Show" Stork Club. 4pm-12:30am, $5-10. With John the Baker, Simon Go Fuck Yourself, New York Ninjas, Get Dead, Dynamite 8, and more.
Stitches, Bodies, Forgotten, Wild Weekend, Angels with Dirty Faces 924 Gilman. 8pm, $5.

JAZZ/NEW MUSIC

Andre dos Santos Morgan Purple Onion, 140 Columbus; (415) 956-1653. 8pm and 10pm.
Bela Fleck and the Flecktones Yoshi's San Francisco. 8pm and 10pm, $45.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Pascal Bokar Band Savannah Jazz. 7:30pm, $5.
Ricardo Scales Top of the Mark. 9pm, $10.

BAY AREA

McCoy Tyner Trio with Marc Ribot Yoshi's. 8pm and 10pm, $30-35.
Ed Reed and His Trio Anna's Jazz Island. 8pm, $14.

FOLK/WORLD/COUNTRY

Black Olive Babes Red Poppy Art House. 8pm, $10-12.
Gema y Pável, Los Materos, Fulanos Hand Quartet Women's Building, 3543 18th St; www.womensbuilding.org. 8:30pm, $22.
Hobo Gobbelins, One Man Banjo, 5 Cent Coffee Amnesia. 9pm, $6.
Eddy Navia, Sukay Peña Pachamama, 1630 Powell; (415) 646-0018. 8:30pm, $12.50-15.
Red Meat, DJs Lenny and Squiggy Café du Nord. 9:30pm, free.
Craig Ventresco, Meredith Axelrod Atlas Café. 4pm, free.
Alex Walsh, True Margrit Bazaar Café, 5927 California; www.alexwalsh.com. 7pm, free.

BAY AREA

Country Joe McDonald Freight and Salvage. 8pm, $21.50.

DANCE CLUBS

Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.



PHOTO BY SHANNON BENINE

Icy Demons

PREVIEW There's liberatory potential in choosing a pseudonym, but the members of Chicago-area septet Icy Demons — Blue Hawaii, Pow Pow, Il-Cativo, Smart Cousin, Yo! Hannan, Monsieur Jeri, and the Diminisher — are probably just goofballs. Icy Demons are the sort of band whose surface weirdness is accompanied by both pop smarts and something fundamentally warped. What makes this trickier: their three albums, culminating in last year's *Miami Ice* (Obey Your Brain), have inched toward accessibility while also housing some of the group's most fully realized songs. While it's tempting to say that Icy Demons are basically a pop combo that have clawed their way out of the slightly hazy, motorik groove of 2006's *Tears of a Clone* (Eastern Developments) and 2003's *Fight Back!* (Cloud Recordings), why not say that the inverse is true, that they're a basically experimental ensemble using pop structure to vehiculate some of their best ideas?

However you choose to read them, Icy Demons are part of an emerging scene with unexpected roots and strange allegiances, centered on the Obey Your Brain label: core member Pow Pow plays drums for hokey Philly alt-bros Man Man, and the Diminisher and Blue Hawaii were involved in Bablicon, the Elephant 6–affiliated improv trio. But Icy Demons have less to do with those bands' well-established aesthetics than with a natively skewed sense of tunefulness and music that seems to disappear between reference points. *Miami Ice*'s "Spywatchers" hovers in the interzone between spy movie music and spacey post-rock, and the title track sounds like Brian Eno took the Paper Rad crew to Florida for a vacation of self-discovery. As for the rest of the transcript of what Icy Demons are up to, intuition suggests they will only reveal it a peek at a time. **(Brandon Bussolini)**

ICY DEMONS With Yeasayer. Sat/22, 9 p.m., $15.

Bimbo's 365 Club, 1025 Columbus, SF. (415) 474-0365, www.bimbos365club.com

Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, $10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Bliss Icon Ultra Lounge. 10pm-3am, $10. Hip-hop, mashups and dance music.
Body Heat El Rincon. 9pm-2am. DJs Select, Mr. Lucky, and Beatnok spin samba, reggae, Afro, and Latin beats.
Body Rock Duplex. 10:30pm, $5. Hip-hop, reggae, R&B, club hits, and classics, spun by residents Boogie Brown, Neogeo, and DJ Calalo.
Cafe Cocomo 9pm-2am, $15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, $10-18. Swing dancing.
Drunk and Horny Underground SF. 9pm-2am. $5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkycozy Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-house with Jonathon Beech, Sinukus, and Tim McCormack.
Grind Cat Club. 10pm, $15. Progressive electro tribal music.
Harry Denton's Starlight Room 8:30pm, $15. With DJ Dave Gillis and various dance bands.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.

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Mardi Gras Harry Denton's Rogue. 1500 Broadway; 346-7683. 9:30pm-2am, $20. House music.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Pagode da Paz Pureza Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Pony Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, $3. Drinking, dancing, and riding the pony, with DJs Pee Play and Underdog.
Pop Roxx DNA Lounge. 9pm, $5-10. Indie, goth, electro, and more.
Rebel Girl Rickshaw Stop. 10pm, $7. An electro, indie, rock, hip-hop, '80s, and mashups party for dykes, queers, and their pals.
Reflex 222 Club. 10pm-2am, $5. Drum 'n' bass collective.
Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.
Roccapulco 6:30pm. Weekly salsa lessons.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, $15. Hip-hop and dance music with rotating DJs.
Soniq Madrone. 9pm, $5. Global jams with Jeff Stot and Yossi Fine.
Sojurn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Spektikal Shine Dance Lounge. 9pm-2am, $5. DJs Dead Seal, J Philip, Barclay, the Dirty Duo, and Jamie James spin for costumed folks.
Suede 383 Bay; 399-9555. 9pm-2am, $10-15. House and hip-hop.
Suite One8One 9pm-4am, $20. Guest DJs weekly.
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Swank Mecca, 2029 Market; www.freshsf.com. 10pm, free. With DJ Paul Goodyear.
Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.

SUNDAY 23

ROCK/BLUES/HIP-HOP

Bring Me the Horizon, Misery Signals, Ghost Inside, Johnny Truant Slim's. 7pm, $18.
Five Finger Death Punch, Bury Your Dead, In This Moment Grand. 8pm, $20.
Hold Steady, Drive By Truckers Fillmore. 8pm, $30.
Hurts to Laugh, Taargus Taargus, Domestic Electrics Hemlock. 9pm, $6.
Little Dragon, Anomie Belle, Manouk Café du Nord. 8pm, $20.
Matisyahu, Flobots, Chester French Warfield. 8pm, $30.
Me 3 Make-Out Room. 3pm.

FOLK/WORLD/COUNTRY

Bela Fleck and the Flecktones Yoshi's San Francisco. 7pm and 9pm, $45.
Entrance Band, Rodriguez, Sleepy Sun, Matt Baldwin Electric Band Great American Music Hall. 8pm, $17.
Peacemaker, Careless Hearts, Elektrik Sunset Thee Parkside. 5pm, free.

BAY AREA

Annabelle Chvostek Freight and Salvage. 8pm, $19.50.
McCoy Tyner Trio with Marc Ribot Yoshi's. 2pm and 7pm, $5-35.
Biro Topaloglu, George Chittenden, Lisa Liepman, Ruth Sali Shopov Ashkenaz. 8pm, $15.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, $5. House music

CONTINUES ON PAGE 38 ››

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The Paper Sons
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WHISKEY WED ✳ PBR & SHOT $5
SATELLITE RESTAURANT ✳ WEIRD FISH

SUN/23

DANCE CLUBS

CONT››

with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Change the Beat Madrone Lounge. 9pm. Thug jazz and funk rock with DJs Centipede and Citizen Ten.
Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, $10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Fresh Ruby Skye. 6:30pm, $25. With DJ Wayne G.
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Jock Lookout, 3600 16th; 431-0306. 3pm, $2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
New Jack Hyphy Stud. 9pm. Go dumb with DJs Mike Biggs and B-Somebody.
Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, $20. Hip-hop and sports: two great tastes that taste great together.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Revolution Eight. 3-8pm, $5. The T dance for poz men with DJs Robbie Martin and Doctor Proctor.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.
Sundance Saloon Space 550. 5-10:30pm, $5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 24

ROCK/BLUES/HIP-HOP

Colossal Yes, Meridians, Aisling and Arlo Knockout. 9pm.
Deerhunter, Times New Viking, BARR Great American Music Hall. 8pm, $16.
Hold Steady, Drive By Truckers Fillmore. 8pm, $30.
Impalers, Coup de Ska Elbo Room. 9pm, $5.
Portugal, the Man, Earl Greyhound, Wintersleep Slim's. 8pm, $15.
Rosebuds, Magic Bullets Independent. 8pm.
Ben Sollee, Kim Taylor Café du Nord. 8pm, $12.

JAZZ/NEW MUSIC

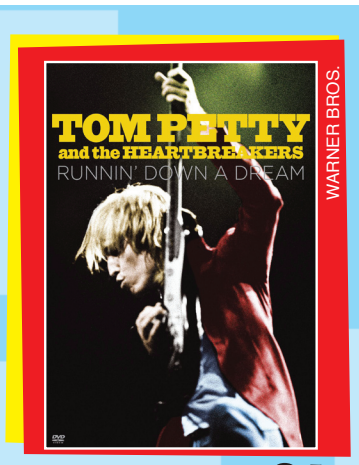
Broun Fellinis Yoshi's San Francisco. 8pm, $10.
Jamie Davis Rrazz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 8pm, $30.
Lavay Smith Enrico's Sidewalk Café, 504 Broadway; www.enricossf.com. 7pm, free.

DANCE CLUBS

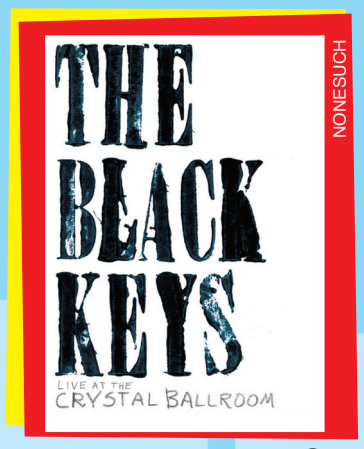
Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and



JÓHANN JÓHANNSSON Fordlandia 11.98 CD
A musical tapestry of hypnotic richness and surprising emotional depth. Jóhannsson makes stately, slow-building and hauntingly melodic music, which frequently combines electronic processing with classical orchestrations.



TOM PETTY AND THE HEARTBREAKERS Runnin' Down A Dream DVD 21.98 DVD
Gritty and exuberant, *Runnin' Down a Dream* tells the Heartbreakers story as never before, revealing the combination of unwavering talent and sheer persistence that has made them one of the great American rock bands.



THE BLACK KEYS Live at the Crystal Ballroom DVD 10.98 DVD
The Black Keys' new concert DVD reflects the no-frills genius of the drums-and-guitar duo's sound. A refreshingly straightforward, beautifully rendered, high-definition video document of their April 4, 2008 sold-out gig in Portland.



PARLIAMENT FUNKADELIC The Mothership Connection Live 1976 DVD 12.98 DVD
Taped on Halloween, 1976, these seldom-seen performances at the Houston Summit represent Clinton and Parliament Funkadelic in their '70s prime. A rare opportunity for everyone to get their proper dose of The P-Funk.



THE DOORS Live At The Matrix 20.98 CD
The Doors were still working on arrangements and feeling out their moves when they played the Matrix Club in San Francisco for four nights in March, 1967.



MY BRIGHTEST DIAMOND A Thousand Shark's Teeth 11.98 CD
Charming, playful, daring, foreboding, graceful, and visceral. The songs marry vast instrumentation - marimbas, harps, French horns, rabid guitars, vibraphones, and more - to create an unequaled amalgamation of style and color.
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BELLE AND SEBASTIAN The BBC Sessions 11.98 CD
Fourteen gorgeous tracks recorded for the BBC between 1996 and 2001. At the time, the group rarely performed live, so all these songs are noticeably different from the studio versions.
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DIDO Safe Trip Home 14.98 CD
Safe Trip Home is the warm, moving, and wonderfully musical third album from Dido, the London-born singer-songwriter with the cracked-crystal voice.
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11/26 SISTERS OF MERCY AFTERPARTY
11/28 "LEFTOVER TURKEYS"
MAINROOM KARAOKE
11/29 DOLORATA, THE RANDIES
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more--all on 45!
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club 99 Stud. 9pm-2am, $3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.
Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, $10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

TUESDAY 25

ROCK/BLUES/HIP-HOP

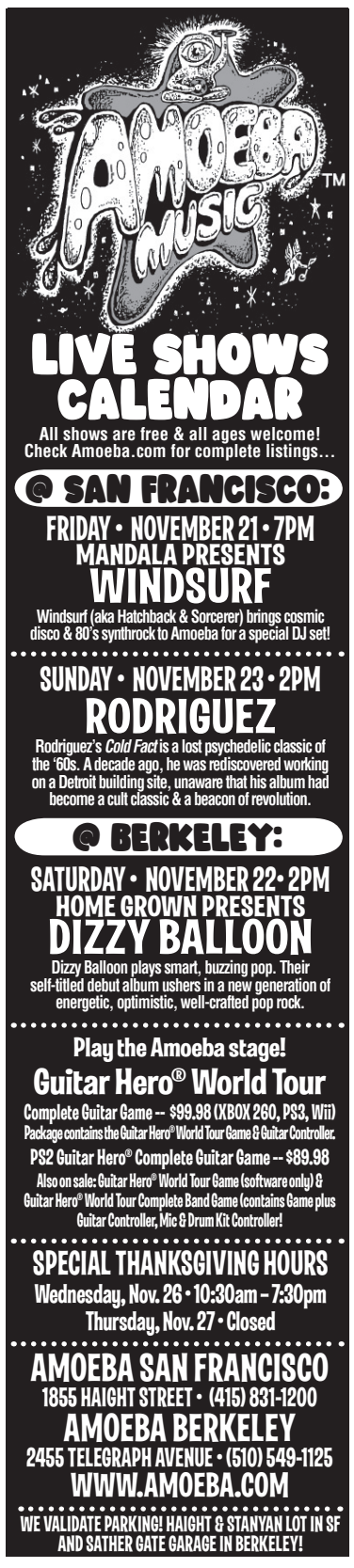
Decemberists, Loch Lomond Warfield. 8pm, $32.
Dry Spells, Leyna Noel and the Finer Things Café du Nord. 8pm, $10.
Hellogoodbye, Ace Enders, PlayRadioPlay!, Never Shout Never Slim's. 7:30pm, $16.
Lumerians, Nudity, Freeball and Lightning Hemlock. 9pm, $6.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. Old school punk with DJ Alcoholocaust and Scurvy Riot.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?!
Levende Lounge 5pm-2am, free. Downtempo and deep house.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, $5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, $5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop. **SFBG**













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COUP DE SKA

TUE 11/25 9PM $8
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WITH DJS OMAR,
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SAT 11/29 4ONEFUNKTION: U-TERN
SUN 11/30 DUB MISSION: CHEB I SABBAH

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CORDERO
VOWS

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JOE JACK TALCUM (DEAD MILKMEN)
CHRIS GARCIA

SAT 11/22 — AIDS WOLF — 9:30PM $8
ARRINGTON DE DIONYSO (OLD TIME RELIJUN)
AH KRAKEN (FRANCE, IN THE RED)

SUN 11/23 — HURTS TO LAUGH (NASHVILLE)
TAARGUS TAARGUS
THE DOMESTIC ELECTRICS — 9PM $6

MON 11/24 — PUNK ROCK SIDESHOW — 10PM FREE
W/DJ TRAGIC & DUCHESS OF HAZARD

TUE 11/25 — LUMERIANS — 9PM $6
NUDITY
FREEBALL & LIGHTNING

WED 11/26 — HALF HANDED CLOUD — 9PM $6
THE POPE OF YES
FERTILE CRESCENT

THU 11/27 — THANKSGIVING — BAR OPENS AT 9PM

FRI 11/28 — HEY THREE EYES — 9:30PM $7
AUNT DRACULA
ROOM FOR A GHOST

SAT 11/29 — LES HORMONES — 9:30PM $5
PERSONAL & THE PIZZAS
WILD THING

SUN 11/30 — DJ NECK — 9PM FREE

club list



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FRI 11/21 9:30 pm $13 $10 adv/stu	"FUNKGIVING" **SILA & THE AFROFUNK EXPERIENCE** + DJ JEREMIAH & THE AFROBEAT NATION	
SAT 11/22 9:00 pm $13 $10 students	CAJUN/ZYDECO **MARK ST. MARY LOUISIANA BLUES & ZYDECO BAND** 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo	
SUN 11/23 3:00 pm $6 adults / $4 kids	KIDS' SHOW **ASHEBA & FRIENDS** *Music for kids Caribbean style!*	
SUN 11/23 8:00 pm $15 $12 adv/stu	CAUCASUS/BALKAN **BIROL TOPALOGLU** with special guests GEORGE CHITTENDEN, LISE LIEPMAN, RUMEN SHOPOV of Edessa *Part of S.F. World Music Festival* 7:00 pm Laz Xoroni (Horon) dance lesson with B. Topaloglu	
TUE 11/25 8:30 pm $10	CAJUN/ZYDECO/BLUES **TOM RIGNEY & FLAMBEAU** 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride	

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11/22 SAT
JAH WARRIOR SHELTER HI-FI
Reggae Dj's 10pm / $10 door

11/23 SUN
DR. DEE
Funk/Soul 4pm / free

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Do you ever take video footage on your camera or cell phone when you go out? **The Disposable Film Fest** and **SF Bay Guardian** are putting together a film showing off your night out in the Bay Area and we want your clips! Whether you're getting ready, getting funky, getting carded, getting down, getting buzzed, or getting off...whip out that cam and get it on video! In return, you'll be entered to win guest list privileges at the hottest venues in the San Francisco Bay Area!

No need to add fancy transitions or edits, we'll make it all pretty for you. Just follow these easy steps and if we use your footage, we'll give you a credit... PLUS you could see it premiere at the Guardian's exclusive, industry-only Winter 2008 Scene Celebration and Launch Party!

1. Log onto vimeo (if you don't have an account spend 5 seconds, you won't be sorry!) at vimeo.com/sign_up
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4. On your video page, click "Add" on the right, find the DFF/Guardian Scene group and check the box.
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If you have any questions (how to get video off your camera, how to find the group, etc) drop us a line at info@disposablefilmfest.com...if you haven't taken footage yet, bring your camera out with you this weekend, capture some video, and send it to us!

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"NO TITLE" BY BILL JENKINS

"Bill Jenkins"

REVIEW The fewer direct descriptions of Bill Jenkins' show at Jancar Jones Gallery the better. I went into the secret small space having liked Jenkins' contribution to last year's University of California MFA exhibition at Berkeley Art Museum. Jenkins' meditative approach to objects seemed to journey through a door of perception that was opened by Alicia McCarthy in the same show — a door that called lazy voyeurism into question. Yet even with that experience in mind, Jenkins' first solo show in SF pulled the floor out from under me. After entering the gallery, I spent my first moments realizing the limits of my expectations, in particular that mind-controlled urge to immediately be visually wowed by goodies. It isn't that the objects Jenkins finds and recreates aren't attractive, but that the depth of their presence isn't obvious. The longer you look, the more you're rewarded. The minimalism and austerity of Jenkins' practice is uncharacteristically warm. He has somewhat of a kinship with McCarthy and the Bay Area painter Todd Bura in his understatement and his creative explorations of absence, of the relationships between things, and of how time creates objects as it erodes or destroys them. One Jenkins work that isn't part of this show is a mirror covered in spray paint. Move from that spot of obscured reflection to areas of gray and off-white and you're almost there, at the door of the room where these works reside. **(Johnny Ray Huston)**

BILL JENKINS Through Dec. 13. Thurs.–Sat., noon–6 p.m. Jancar Jones Gallery, 965 Mission, SF. (415) 281-3770, www.jancarjones.com

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for ages 12 to 17, free for 10 and under (free Tues). **"Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books."** Works by surrealist poets and artists. Ongoing.
Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"In the Beginning: Artists Respond to Genesis."** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. **"John Zorn Presents the Aleph-Bet Sound Project."** Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Jan 4, 2009. **"Warhol's Jews: Ten Portraits Reconsidered."** Another look at Warhol's 1980 series. Through Jan 25, 2009.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Martin Puryear Prints."** Experimental prints by Martin Puryear. Through Jan 11, 2009. **"In the Name of God: War, Religion, and the Reliquaries of Al Farrow."** Solo show. Through Feb 15, 2009. **"Yves Saint Laurent."** Mammoth retrospective. Through April 5, 2009. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"246 and Counting: Recent Architecture + Design Acquisitions."** Items acquired since curator Henry Urbach joined the staff in Sept 2006. Through Jan 4, 2009. "**Brought to Light: Photography and the Invisible, 1840-1900."** Scientific photos from the 19th century. Through Jan 4, 2009. **"Double Down: Two Visions of Vegas."** Video works by Olivo Barbieri and Stephen Dean. Through Jan 4, 2009. **"Martin Puryear."** Solo retrospective. Through Jan 25, 2009. **"The Art of Participation: 1950 to Now."** Thematic exhibition devoted to participatory art. Through Feb 8, 2009.

BAY AREA

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Evolution of a Sacred Space: Días de los Muertos 2008."** Guest curated by Fernando Hernández. Through Dec 2.**"L.A. Paint."** Works by 11 Southern California artists. Through March 8, 2009. **"The Art and History of Early California."** The story of California from the first inhabitants through the Gold Rush. Ongoing.
UC Berkeley Art Museum 2626 Bancroft

Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $4-8 (free first Thurs). **"Mahjong: Contemporary Chinese Art from the Sigg Collection."** Four decades of Chinese art. Through Jan 4, 2009. **"Bending the Word."** Reinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Feb 8, 2009.

GALLERIES

OPENING

ArtHouse Gallery 1360 Mission; 821-1145. Call for hours. "Goodman 2," group show for live-work artist building (reception Fri/21, 7-9pm). Through Jan 23, 2009.
Bucheon Gallery 389 Grove; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Recent Paintings," work by Jenny Dubnau (reception Fri/21, 6-8pm). "Works on Paper," art by Elena Sisto (reception Fri/21, 6-8pm). Through Jan 3, 2009.
Baer Ridgway Exhibitions 172 Minna; 777-1366. Call for hours. "Wolfgang Ganter," new work by the Berlin artist (reception Sat/22, 4-6pm). Through Jan 3, 2009.
Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. "Molecular Vision," new mixed media paintings by Klari Reis (reception Thurs/20, 5:30-7:30pm). Through Dec 23.
Dennis Rae Fine Art 781 Beach; 292-0387. Mon-Wed, 10am-6pm; Thurs-Sat, 10am-10pm; Sun, 10am-8pm. "Tao of Wood," sculpture and art by Mickey Hart (reception Sat/22, 7-9pm). Through Dec 31, 3008.
First Unitarian Universalist Church 1187 Franklin; 776-4580. Call for hours. Photography by Mitsu Yoshikawa (reception Sun/23, 12:30-4pm). Through Dec 7.
Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Hueliday," group exhibition. Through Dec 31.
I-Hotel Manilatown Center 868 Kearny; 225-0400. "Bindleball," group exhibition (reception Sat/22, 6-10pm). Through Dec 6.
Micaëla 49 Geary; www.micaela.com. Tues-Sat, 10:30am-5pm. "Winter Salon 2008," group show (reception Thurs/20, 5-8pm). Through Jan 10, 2009.
Michael Rosenthal Contemporary Art 365 Valenica; 552-1010. "Rooted in America," work by Renee Billingslea (reception Sat/22, 6-9pm). Through Jan 3, 2009.
Needles and Pens 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. "Stolen Land," solo show by Other aka Troy Lovegates (reception Fri/21, 6-9pm). Through Dec 31.
Paul Mahder Gallery 3378 Sacramento; 474-7707. Call for hours. "Chrysalis," stone sculptures by David Lee Baughan (reception Thur/20, 6-9pm). Through Jan 4, 2009.
Ruby's Clay Studio 552A Noe; 558-9819. Call for hours. "Light Sweet Crude," work by Liz Worthy (reception Sat/22, 6-9pm). Through Dec 1.
Scott Richards Contemporary Art 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. "Off the Edge," group show. Through Jan 3, 2009.
Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "Shadow on the Green," work by Terese Ganz (reception fri/21, 5:30-7:30pm); "Mosanto's Workshop," work by Jon Brumit (reception Fri/21, 5:30-7:30pm). Through Dec 23.
Touch Up Art Gallery 593 Haight; 626-6995. Call for hours. "Maiden Hand," work by Summer Malovkin (reception Thurs/20, 7-10pm). Through Dec 21.
Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. "Dream With Everything That Fades Away," work by four artists (reception Fri/21, 7-10pm). Through Dec 20.
Y2Y 251 Balboa; 221-5012. "Applied Kinetic Arts: Mechanical, Electrical, Industrial," group show (reception Fri/21, 6-8pm). Through Jan 23, 2009.

BAY AREA

Artbeat Salon and Gallery 1880 Solano, Berk; (510) 527-3100. Call for hurs. New work by Alex Rosmarin (reception Wed/19, 7-9pm). Through Jan 20, 2009.
Ebmud Gallery 375 11th St (second floor), Oakl; (510) 287-0138. "Above and Below the Surface: An Atlas," work by Lorrie Fink (reception Thurs/20, 5-7pm). Through Jan 2, 2009.
Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. "The Cabinet II, " prints by Samantha Lautman, Anne M. Simson, and Patrick Roew (reception Sat/22, 7-10pm). Through Dec 21.

ONGOING

ArtHaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. "Duality," paintings by Maxine Solomon. Through Dec 20. "Destinations," paintings by Carolyn Meyer. Through Jan 3, 2009.
Braunstein/Quay Gallery 430 Clementina; 278-9850, www.braunsteinquay.com. Tues-Sat, 11am-5:30pm. "Half of Love & Other Paintings," work by Tom Bolles. Through Dec 2.
Building 49 Presido Officers' Club, 50 Moraga; 561-5444. Wed-Sun, 11am-5pm. "Andy Goldsworthy at the Presidio," sculptural work. Through May 3, 2009.
Don Soker Contemporary Art 49 Geary, suite 418; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Rise Above," solo show by Jesse Gottesman. Through Jan 3, 2009.
Electric Works 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. "Equilateral," works by Michelle Blade, Ana T. Fernandez, and Julie Rofman. Through Nov 26.
Elins Eagles-Smith Gallery 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "The Metaphysics of Landscape," mixed media paintings by Timothy McDowell. Through Dec 6.
Fraenkel Gallery 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Richard Avedon: Performance," photographs. Through Dec 27.
Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "Found Objects," work by Lynn Hershman Leeson; "Media Van v.08," work by Ant Farm. Through Nov 29.
Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "The Personal Hiking Project," solo show by Carol Selter. Through Dec 31.
Gallery Three 66 Sixth St; 931-8035. By appt. only. "Smokem If You Gotem," work by Erik Foss. Ongoing.
Gregory Lind Gallery 49 Geary; 296-9661. Tues-Sat, 10:30am-5:30pm. "Landlord White," new work by Sarah Bostwick. Through Nov 29.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. "Assembly Instructions," work by Alexandre Singh. Through Nov 29.
Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Carrara," photography by William Wylie; "The Figure in Context," paintings by Ben Aronson. Through Dec 6.
John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Fear Rules," new paintings by William T. Wiley. Through Dec 6.
Lincart 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. "Pulso," new paintings by Fernando Rascon; "Clever Drawings from Jack McLean's Tiny Notebook," new drawings. Through Dec 6.
Market Street Kiosks Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. "Flor de Manila y San Francisco," works by Jenifer K. Wofford. Through Dec 19.
Mark Wolfe Contemporary Art 49 Geary, suite 202; 369-9404. Tues-Sat, 10am-5:30pm. "New 3-D Works," art by Danielle Giudici Wallis. Through Dec 24.
Market Street Gallery 1554 Market; 290-1441. "Recollections: Celebrating 30 Years of SCRAP," anniversary show for Scroungers' Center. Through Tues/25.
Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "The Impact Curve," art by William Swanson. Through Dec 24.
Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. "Depleted Selves," a photographic project by Cheryl Meeker tracing boundaries between art, social consciousness and journalism. Through Sat/22.
Mollusk Surf Shop Gallery 4500 Irving; 564-6300. Daily, 10am-6:30pm. "Lavaflow," models, photographs and drawings by Craig Steely and paintings by Cathy Liu. Through Dec 4.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Freak of Nature," group show of natural imagery. Through Nov 29.
Orange Alley Project Orange Alley (between 25th and 26th St), SF. "All the Places in Your mind Rise Up to the Surface and Build the World Around You," art by Jessica Rosen. Through Sun/23.
Patricia Sweetow Gallery 77 Geary, mezzanine level; 788-5126. Tues-Sat, 10:30am-5:30pm. "Afro Cosmonaut/Alien," work by Jefferson Pinder; "Dig It!," work by David Huffman. Through Dec 6.
Queen's Nails Projects 3191 Mission; 648-4564. Sat, noon-5pm; and by appt. "Fresquez. Meisner.Wilkes," works by Leslie Wilkes, Ben Meisner, and Charles Fresquez. Through Dec 14.
Ratio 3 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. "ODO," work by Lutz Bacher. Through Dec 13.
RayKo Photo Center 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. "Crude Reflections," photographs by Lou Dematteis and Kayana Szymczak; "Curse of the Black Gold," photographs by Ed Kashi; "Interior Relations," photographs by Ian van Coller. Through Dec 6.
Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. "Hunter Gatherer," work by Jason Villegas. Through Nov 26.
Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Paper Trails, " photographs by Vik Muniz. Through Nov 29.
Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. "The Transparent City," work by Michael Wolf. Through Jan 3, 2009.
Scott Nichols Gallery 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. "Capturing a Life, Celebrating a Century," retrospective of photographer Horace Bristol; "The New Deal," group show of photography from the '30s. Through Jan 3, 2009.
Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "The Secret History of Kiss," new works by Ron English. Through Dec 6.
Stephen Wirtz Gallery 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. "A Road Divided," photography by Todd Hido. Through Dec 20.

BAY AREA

Forthrite Printshop 5857 San Pablo, Oakl; (510) 923-1544. "From Now On," drawings by David Wilson. Ongoing.
Johansson Projects 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Tickling Thicket," constructions and installations by Katy Stone and paintings by Yvette Molina. Through Dec 13. "Collapsitalism," holiday sale show. Through Jan 2, 2009.
Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. "Residency Projects, Part 4," works by Adriane Colburn, Taraneh Hemami, and Leslie Shows. Through Sat/22.
Mills College Art Museum 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "The Offering Table: Women Artists from Korea," group show of seven Seoul artists; "As Long As You and I Will Live," works by Ginger Wolfe-Suarez. Through Dec 7. SFBG

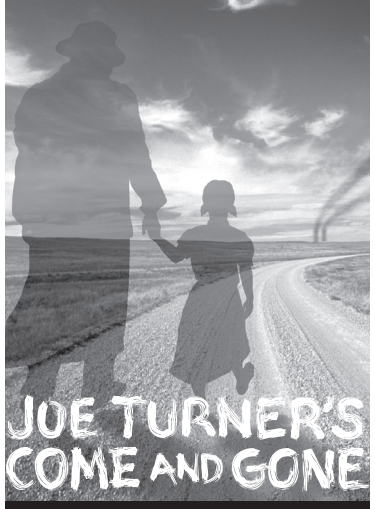






"Powerful, joyously musical, and chillingly visionary" —*SF Chronicle*

"A stirring revival of the playwright's masterpiece." —*SJ Merc*



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stage

Wherever they may roam: *The Last Yiddish Poet*'s actors (Aaron Davidman, from left in left photo, and Corey Fischer) reclaim a language, and Herald Loomis (Teagle F. Bougere, right) searches for lost love in *Joe Turner's Come and Gone*.

THE LAST YIDDISH POET PHOTO BY KEN FRIEDMAN; *JOE TURNER'S COME AND GONE* PHOTO BY KEVINBERNE.COM



Wonder as they wander

Traversing *Joe Turner's Come and Gone* and *The Last Yiddish Poet*

By Robert Avila
› a&eletters@sfbg.com

The great Langston Hughes titled a volume of his autobiography *I Wonder as I Wander*, invoking the notion of the poet in terms entirely personal and inevitably representative of a whole people, violently unsettled by history and restlessly searching for meaning, home, dignity — in short, for themselves. In Hughes' art, this dovetailed with the image of the poet as blues singer and the blues singer as poet. His writing signaled that vernacular music as secular and sacred verse to a population caught up in forces larger than itself, but marked nevertheless by millions of singular experiences given individual voice in song.

The same themes of displacement and song run compellingly throughout the late August Wilson's magisterial 10-play cycle of the African American 20th century, and rarely as forcefully as in 1988's *Joe Turner's Come and Gone*, currently receiving director Delroy Lindo's fine, impressively cast production at the Berkeley Rep. But Hughes' title applies readily to another great historical population as treated in another revival this month, making the stories evoked in *Joe Turner* and Traveling Jewish Theatre's less successful *The Last Yiddish Poet* touchstones of broadly but pointedly similar significance.

Set in 1911 during the great migration of African Americans northward, *Joe Turner*'s action unfolds in Pittsburgh's Hill District. The setting is a boardinghouse operated by the basically decent but huffy Seth Holly (Barry Shabaka Henley) and his kindhearted wife, Bertha (Kim Staunton). Into this warm, burnished house comes a small assortment of transient borders, all more or less fresh from the South: the headstrong guitar player and manual laborer Jeremy (Don Guillory), the lovelorn Mattie (Tiffany Michelle Thompson), and the fiercely independent beauty Molly (Erica Peeples).

They join a more permanent lodger, pigeon-catching backyard shaman Bynum Walker (Brent Jennings). The Hollys are descendants of Northern freemen, but the others are a mere generation from slavery — possibly excepting Bynum, old enough to have been born a slave, and not counting the play's lone white character, merchant Rutherford Selig (Dan Hiatt), who, as a descendant of slave catchers, has adapted unselfconsciously as a "people finder" among rootless African American migrants.

The main plot of Wilson's evocative, earthy, and humor-laden tale of disunion, reunion, and fractured identities takes hold with the arrival of the grimly forlorn, vaguely menacing Herald Loomis (Teagle F. Bougere). Loomis' story makes bitter sense of the play's title, a blues lyric repeated throughout by Bynum and fashioned by Southern women whose men were disappeared and forced into labor by the infamous Joe Turner. Since his release from bondage, the anguished and haunted Loomis, a former deacon, has searched with trancelike focus for the mother of his shy daughter (Inglish Amore Hills, alternating with Nia Reneé Warren). The Hollys' boardinghouse takes on the baleful aspect of Loomis' entombed soul as his violent outbursts of protest and revelation — and the mediating, ministering wisdom of the perspicacious, wondering Bynum — edge the play beyond naturalism toward a mythopoesis of half-submerged history.

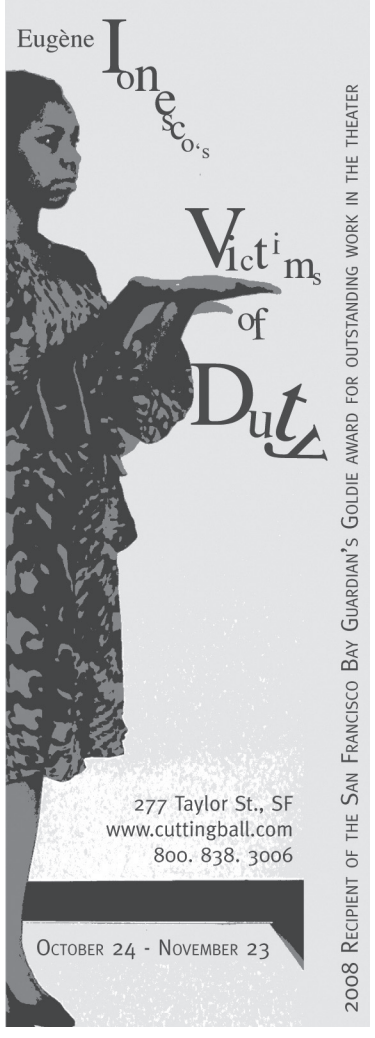
The resurrection of history and half-buried tradition, as well as the literal voicing of experience and identity, is also at the center of *The Last Yiddish Poet*, an otherwise very different kind of play from *Joe Turner*. Originally produced by Traveling Jewish Theatre in 1980 and now revived to lead off its 30th-anniversary season, the production is aptly peripatetic in structure as well as theme: two actors in vaudevillian comic getup (artistic director Aaron Davidman and TJT cofounder Corey Fischer, also the play's cocreator and half of the original cast) roam about a limbolike white-on-white set scattered with occasional detritus, most particularly and strikingly a pyramidal display at the far left of the stage on which a mound of books lie in disarray. The actors eventually mount a low stage within the stage, behind a row of modest footlights composed of painted tin cans, and amid knowing cornball lines they announce that they are speaking in "Yiddish" accents, despite not knowing Yiddish, so that the audience will recognize their Yankee selves as Jews.

What follows is a reclamation of the language as a search for identity and authenticity, in several dramatic and musical modes and moods and in struggle with manifold forces of history, from assimilation to persecution to the blunt inconstancy of time itself. Director, cocreator, and TJT cofounder Naomi Newman admits in her program notes that reentering the play after many years was not as easy as expected. Much has changed with respect to the place of Yiddish in Jewish lives. There is a quality of hesitation in the updated staging, which undermines some of its poignancy, although the awkwardness disappears at key moments, including Fischer's hulking, half-masked portrayal of Nakhman — the rebbe known for contributions spiritual and literary in Yiddish — and second-generation TJT artist Davidman's channeling of formerly unfamiliar Yiddish verses, in what amounts to an act of possession in at least two senses. **SFBG**

JOE TURNER'S COME AND GONE
Through Dec. 14
Tues. and Fri., 8 p.m.; Wed., 7 p.m.; Thurs. (except Nov. 27) and Sat., 2 (except Sat/22 and Dec. 11) and 8 p.m.; Sun., 2 and 7 p.m.; $13.50–$71
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THE LAST YIDDISH POET
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PHOTO BY KEIRA HEU-JWYN CHANG



The Execution of Precious Memories

PREVIEW "You can surely remember episodes from your childhood. Do you consider some of them or several so precious that you wouldn't want to do without them?" "Is there an experience or experiences among your memories that you would describe as mystic, spiritual, or religious?" "What is your earliest memory?" "Which episode(s) of a sexual nature do you remember particularly fondly?"

These are but a few of the 50 questions that have been floating around the Internet and on printed questionnaires this fall. If you answered any of them, there is a good chance that your observations may show up in one of the season's more unusual theatrical experiments, *The Execution of Precious Memories*, a collaboration by Nanos Operetta, Kunst-Stoff, and Blixa Bargeld, who created the first *Execution* in 1994 in Berlin. The idea is to develop a piece of dance/music/theater piece from the memories of people who live in specific places. So far *Executions* have taken place in London, Stockholm, Tokyo, and Kraków, among other cities. This is the first American version. Bargeld became famous in the 1980s as a cofounder of Einstuerzende Neubauten, one of the first and most influential industrial bands. But the Berlin native and current San Francisco resident is also an artist steeped in dadaism, an architectural critic, and one of the more radical and fascinating thinkers on contemporary culture, particularly as it plays itself out in Germany. Nanos Operetta founder Ali Tabatabai claims Bargeld as an important influence on all their work. **(Rita Felciano)**

THE EXECUTION OF PRECIOUS MEMORIES Wed/19-Sat/22, 8 p.m.; Sun/23, 7 p.m.; $20. Project Artaud Theater, 450 Florida, SF. (415) 863-9834, www.brownpapertickets.com, www.kunst-stoff.org

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, go to www.sfbg.com.

THEATER

OPENING

The America Play Thick House, 1695 18th St; 401-8081, www.thickhouse.org. $15-30. Previews Fri/21-Sat/22. Opens Sun/23. Thurs-Sun, 8pm. (No performance Nov 27.) Through Dec 14. Suzan-Lori Parks' play explores America's creative and destructive impulses.
Dame Edna Everage Post Street Theatre, 450 Post, second flr; 771-6900, www.ticketmaster.com. $55-78. Previews Thurs/20-Fri/21, 8pm; Sat/22, 3 and 8pm. Opens Sun/23. Tues-Fri, 8pm; Sat, 3 and 8pm; Sun, 5pm. Through Jan 4. The icon reveals all in a new show as part of her "First Last Tour."

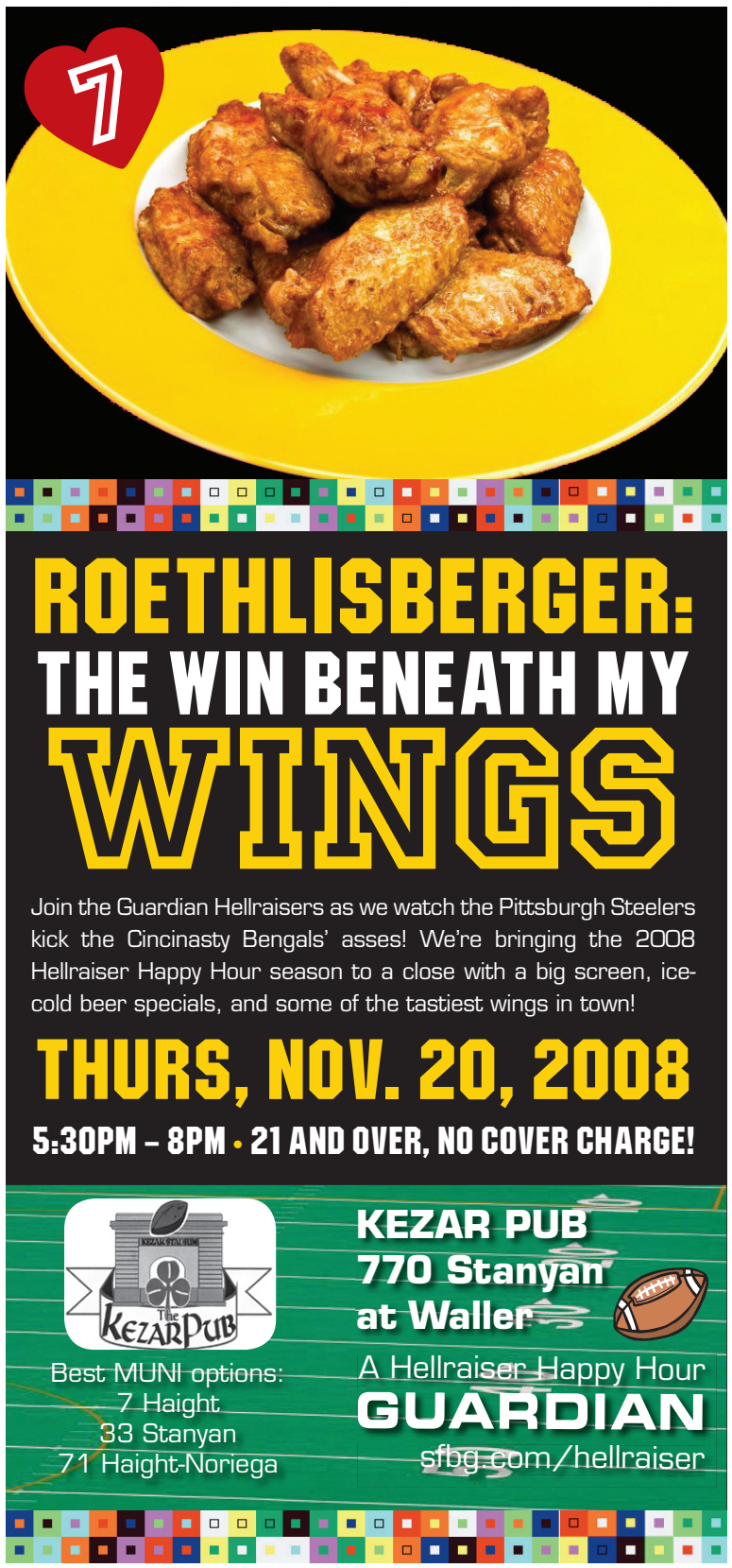
BAY AREA

Miracle on 34th Street Town Hall Theatre Company, 3535 School, Lafayette; (925) 283-1557, www.townhalltheatre.com. $12-29. Opens Sat/22. Thurs-Sat and Dec 23, 8pm; Sun and Dec 20, 23, 24, and 27, 2pm; Dec 21, 7pm. (No performances Dec 25-26.) Through Dec 28. A new Santa Claus hired for Macy's Thanksgiving Day Parade just might be Kris Kringle himself.
Nuncrackers: the Nunsense Christmas Musical Willows Cabaret at the Campbell Theatre, 636 Ward, Martinez; (95) 798-1300, www.willows-theatre.org. $20-30. Opens Mon/24. Wed-Thurs, 7:30pm; Fri-Sat, 8pm; Wed, 3:30pm; Sat, 2pm; Sun, 3pm. Through Dec 21. The Little Sisters of Hoboken grapple with Tchaikovsky in this play by Dan Goggin, who also directs.
Seasonal Greetings Bus Barn Theatre, 97 Hillview, Los Altos; (650) 941-0551, www.busbarn.org. $22-32. Opens Thurs/20. Wed, 7:30pm; Thurs-Sat, 8pm; Nov 30 and Dec 7, 3pm; Dec 14, 7pm. Through Dec 20. Slapstick comedy ensues when a group of family and friends gather for the holidays in Alan Ayckbourn's play.

ONGOING

Angry Black White Boy Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. $15-25 sliding scale. Thurs-Sun, 8pm. Through Nov 23. Violence, hip-hop culture, and identity are tackled in Dan Wolf's adaptation of Adam Mansbach's provocative novel.
As Bees in Honey Drown New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. Wed-Sat, 8pm; Sun, 2pm. (No performances Nov 26 and 27) Through Dec 21. A successful gay twentysomething novelist catches the attention of a mysterious celebrity stalker.
Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs and Tues/25, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm; Nov 26, Dec 10, and 17, 5 pm; Dec 24, 2 and 5pm; Dec 31, 7 and 10:15pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.
La Boheme War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. Wed/19 and Dec 2 and 4, 7:30pm; Sat/22, Tues/25 and Nov 28 and 29, 8pm; Nov 30 and Dec 7, 2pm. Through Dec 7. Quinn Kelsey and Brian Mulligan share the role of Marcello in San Francisco Opera's production.
The Elixir of Love War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. Sun/23, 2pm; Nov 26, 7:30pm. San Francisco Opera presents Gaetano Donizetti's comedy, directed by James Robinson and showcasing soprano Inva Mula and tenor Ramon Vargas.
Evie's Waltz Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. $15-45. Wed-Sat, 8pm; Sun, 2:30 and 7pm; Wed/19 and Dec 3, 2:30pm. (No performances Nov 26-27.) Through Dec 7. A boy is suspended for carrying a gun to school, and his family is drawn into a cat-and-mouse game with his girlfriend.
Friends Brava Theater, 2781 24th St; 641-7657, www.brava.org. $10-35. 8pm. Through Fri/21. Incoming artistic director Raelle Myrick-Hodges inaugurates Brava's new, somewhat sightline-challenged studio theater with Japanese playwright-novelist Kobo Abe's 1967 black comedy about a man (Anthem Salgado) who finds his apartment invaded by an eight-member family of complete strangers. The piece is an intriguing, even unexpected choice but any production must overcome the by now formulaic feel to its heavy-handed meld of Abe's quirky sensibility with Theatre of the Absurd–style social alienation and embattled individualism. Despite a promising opening, the production only adds to the inherent difficulty. Although the script calls for little else, Salgado's everyman still veers too mechanically between innocent acquiescence and screechy indignation. Meanwhile, the rest of director Myrick-Hodges' cast, despite some dependable talents like Garth Petal in the role of the father, is uneven in both skill and tone to the point of seeming to act in several plays at once — which is alienating, but not in a good way. (Avila)
Ghost Train Coming The Garage, 975 Howard; 585-1221, www.pustheatre.com. $7-15. Thurs-Sat, 8pm. Through Sat/22. The last time Performers Under Stress tackled the world's oldest profession they did it within the strait-laced confines of George Bernard Shaw's *Mrs. Warren's Profession*, a play as unsentimental as the savviest streetwalker. Barreling in on the opposite end of the spectrum is this year's PUS paean to prostitution, Charles Pike-penned *Ghost Train Coming*, which works its way towards a happy ending through a circuitous backroad lined with hallucinations, violent lowlifes, and *The Love Boat*. Though the gist of the storyline is straightforward enough, boy meets girl — or rather, grieving widower meets neighborhood hooker — the continuity is occasionally hijacked by the specter of Elvis (Valerie Fachman), who apparently lives in unhappy hooker Jackie-O's steamer trunk. Fachman goes somewhat awry since in her game attempt to inhabit a male body and actually loses the sinuous grace of Elvis himself — coming off more like a ham-fisted impersonator on the casino circuit than the king of rock 'n' roll. (Gluckstern)
The Last Yiddish Poet Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. $30-34. Thurs-Sat, 8pm; Sun, 2pm. Through Dec 14. A mythical Yiddish poet journeys into his past through a landscape full of humor, music, and giant puppets in this production, staged by Traveling Jewish Theatre in celebration of its 30th anniversary.
Long Days Journey into Night Diego Rivera Theatre, Phelan and Judson; 452-5185. $10-15. Thurs-Sat, 8pm; Sun, 2pm. Through Sat/22. Lee Meriwether plays Mary Turner in Eugene O'Neill's work.
Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. $20. Thurs, 8pm.Through Dec 18. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.
May Day Parade The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. $15-35. Sat, 8pm. Through Dec 13. Wayne Harris' new one-man show focuses on his passion for marching bands.
The Monk EXIT Stage Left, 156 Eddy; 994-1367, www.myspace.com/ambrosioandmatilda. $10-20. Fri-Sat, 8pm. Through Sat/22. No Nude Men Productions offers a game but ultimately muddled staging of Nirmala Nataraj's lopsided adaptation of the notorious 18th-century English gothic novel by Matthew Lewis, about the rise and fall of a brilliant but prideful, flesh-loving Spanish monk named Ambrosio (Ryan Hayes). Making distant but tantalizing sport of papist Spain's decadent golden age, Lewis' yarn offers details salacious, violent, and spooky but the complex plotline comes across here in so condensed and choppy a form, with the characters so unevenly developed, that it all makes surprisingly little impact. Hayes' naughty monk is intermittently persuasive but then he's only intermittently present amid all the hubbub of subplots, and in general seems to be acting more or less alone (a notable exception being scenes opposite the talented Cassie Powell). The story almost seems too involved for effective staging, but director Stuart Bousel's large cast also lacks clarifying cohesion, despite a few able renderings of the hefty expository dialogue and some momentary advantage taken with sight gags, masks and group chanting. (Avila)
No Parole The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. $15-35. Thurs-Sat, 8pm (no shows Nov 27 and Dec 4-5). Through Dec 13. No parole from family: that's the import of writer-performer Carlo D'Amore's title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son's turbulent relationship with his ailing mother. Having suffered a stroke, D'Amore's estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D'Amore's exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It's anyone's guess just how semi this "semi-autobiographical" story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D'Amore before the bars of an invitingly open cell, comes over in great cinematic images like a black-box blend of Scorsese and Almódovar. (Avila)
Of Mice and Men Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. $34. Thurs-Sat, 8pm. Through Nov 29. Actors Theatre presents a staging of John Steinbeck's novel of hope and shattered dreams during the Great Depression.
One Hundred Years of Queer Theatre Theatre Rhinoceros, 2926 16th St; 552-4100, ext. 104,

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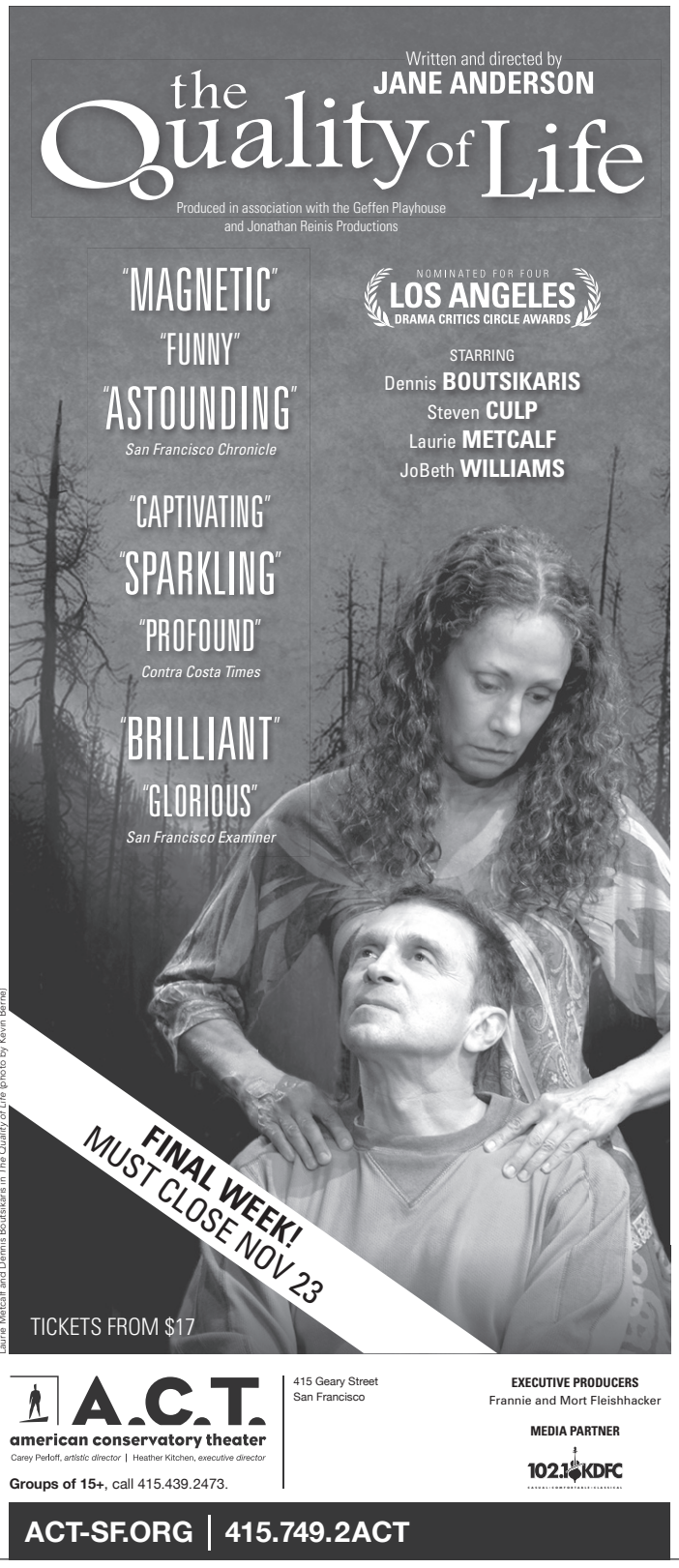


ONGOING

CONT››

www.therhino.org. $15-25. Wed-Sat, 8pm; Sun, 3pm. Through Sun/23. Eastenders' seventh short-play fest is a survey of treatments of queer identity and life in the 20th century, co-produced with Theater Rhinoceros. Running in repertory, a total of eight plays — including lesser known works by the likes of Tennessee Williams, Djuna Barnes, and Joe Orton as well as a world premiere of a 1907 play by "the Russian Oscar Wilde" Mikhail Kuzim — takes place over three separate evenings. Series C includes director Mary Guzmán's fairly rocky but intermittently commanding revival of Cherríe Moraga's *Giving Up the Ghost*, exploring Chicana lesbian identity through LA-born Marisa (played as adult by Jessie Aguirre and as teenager by Natalia Maria Toscano) and Mexican-born painter Amalia (Maria Carolina Morales Aguilar). Craig Lucas's two-hander *Bad Dream* is an intimate reflection on the impact of AIDS in a comic mode, highlighting a late-night conversation between HIV-positive Malcolm ('Drew Todd) and mate Robert (P.A. Cooley). Director Jon Waikeung Lowe and cast nail the comedy, but the play's deeper chords don't quite sound. Finally, Susan E. Evans directs an enjoyable production of Tony Kushner's cleverly unexpected riff on Shakespeare's Sonnet 75, set between a hyperneurotic patient (Dale Albright) and his weary former analyst (Carolyn Doyle), each shadowed by the presence of their respective lovers (Aaron Tworek and Diana Dorel Gutierrez). (Avila)

The Quality of Life American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-82. Tues-Sat, 8pm; Sat-Sun, 2pm. Through Sun/23. Laurie Metcalf, Caroline Lagerfelt, JoBeth Williams, and Steven Culp appear in this drama inspired by events occurring during the Mt. Vision Fire of 1995.



Shining City SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. Wed-Fri, 8 pm; Sat, 3 and 8pm. Through Sat/22. The intimate setting and director Amy Glazer's skillful care make SF Playhouse's Bay Area premiere of *Shining City* something approaching ideal. In its best moments, Conor McPherson's 2004 play feels so hushed and private, subtle and specific, that you want to huddle close, absorbing every inflection and gesture. Set in the office of ex-priest and first-time therapist Ian (Alex Moggridge), *Shining City* centers grippingly on a middle-aged Dublin businessman and recent widower (Paul Whitworth) who, believing he's been visited by his dead wife, turns in desperation to the self-conscious but earnest young man, adrift with conflicted yearnings and a disintegrating relationship of his own. McPherson is a serious storyteller whose penchant for ghost stories emphasizes the mediating work narratives themselves do: shuttling like shades between our inherent loneliness and the intangible but inescapable world of other people. (Avila)

Shocktoberfest!! 2008: Elemental Horror Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Thurs-Sat, 8pm. Through Sat/22. That unholy All Hallow's Eve tradition, Thrillpeddlers' Shocktoberfest is back to wreak its finely tuned Grand Guinol-esque havoc, with a simply rendered array of visceral special effects that are better than ever. Upping the ante on naturalism, this year's batch of scary stories reveal the most frightening monster of all: humankind. From a twisted Klondike expedition gone awry to a hopeless battlefield in turn-of-the-century Beijing, the gritty settings are far removed from the drawing rooms and vapors of the haunted-house parlor set. In *A Difficult Passage*, a band of prep-school youths "strike out against the wilderness" to tragic-comic effect, while *The Kindest Thing* pits the jaw-clenched stoicism of doomed soldiers against the moral vacuum of war. The retro-futuristic sci-fi fantasy, *A Slight Tingling*, set in the innocuous office of Dr. Verdier, is the only play of the three with a bourgeois setting. (Gluckstern)

Squeeze Box The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $22-35. Sat, 5pm; Sun, 7pm. Through Dec 14. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith. If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops, giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show a quiet sense of the miraculous. (Avila)

That Horrible in Between Place El Teatro de la Esperanza, 2940 16th St., second floor; www.amp-sf.org. $20. Thurs-Sat, 8pm. Through Sat/22. A girlfriend and best friend talk about love, anger, loss, and jealousy in a hospital waiting room in this world premiere play by Gabrielle Gomez, staged by Ann Marie Productions.

Towle's Hill The Marsh Main Stage, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $20-50 sliding scale. Fri/21, 8pm. Mark Kenward's solo show about California's oldest family winery returns from a 10-city tour; each performance concludes with a wine tasting.

Two by Woody! The Custom Made Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. $10-25. Wed-Sat, 8pm. Through Dec 13. Custom Made presents two recent plays by Woody Allen: *Riverside Drive* and *Central Park West*.

Victims of Duty Cutting Ball Theater, EXIT on Taylor, 277 Taylor; 1-800-838-3006, cuttingball.com. $15-30. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/23. Choubert (David Sinaiko) and Madeleine (Felicia Benefield), a complacent bourgeois couple, discuss the modern drama from their pleasant Parisian perch when a knock at the door interrupts them. A detective (Ryan Oden) is looking for the occupant of a neighboring apartment. They cajole him into coming inside, but immediately Choubert becomes the object of the increasingly ruthless investigation, transforming the pair's staid surroundings into an embattled landscape of subconscious anxieties and desires. In Cutting Ball Theater's sleek production, that landscape includes unexpectedly fertile valleys of grief, betrayal, and sexual sublimation as well as gleaming peaks of unfettered violence and Marx Brothers–like mayhem. Of course, the playful discussion of modern theater is only one of the representative gestures here of said modern theater, not least the works of Eugene Ionesco, whose *Victims of Duty* (1953) helped inaugurate the Theatre of the Absurd. And yet artistic director Rob Melrose's sure handling of this rarely staged early work shows it too vital and resonant to feel like a mere history lesson. (Avila)

The W. Kamau Bell Curve Climate Theater, 285 Ninth St; www.brownpapertickets.com. $25 (bring a friend of a different race and get in two for one). Thurs-Sat, 8pm. Through Dec 13. (Also SF Playhouse Studio Theater, 533 Sutter; Jan 8-Feb 28, 2009; Thurs-Sat, 8pm.) Comedian W. Kamau Bell takes a witty, insightful look at race in the context of an election year that has brought new meaning to the words "White House."

BAY AREA

The Arabian Nights Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $13.50-71. Tues-Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No performances Nov 27 and Dec 25; no matinees Thurs/20, Dec 4, 13, and 20, and Jan 1; special 2pm performance and no evening performance Dec 24.) Through Jan 4, 2009. Mary Zimmerman writes and directs this adaptation of *The Book of the Thousand Nights and One Night*.

Joe Turner's Come and Gone Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $13.50-71. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No performances Nov 27 and no matinees on Sat/22 and Dec 11.) Through Dec 14. Delroy Lindo returns to Berkeley Repertory Theatre with the play that led to his Tony nomination — August Wilson's epic look at African Americans searching for a place after slavery.

DANCE

Ansuya Mighty, 119 Utah; www.ansuya.com, mighty119.com. $15-20. Sun/23, 8pm. The international bellydance star performs with Jill Parker, Nanna Candelaria, and others. She also teaches a workshop Fri/21-Sun/23.

Sean Dorsey Dance Company Dance Mission Theater, 3316 24th St; www.brownpapertickets.com. $15. Thurs/20-Sun/23, 8pm. The Izzie and Goldie award-winner returns with a new Fresh Meat Productions concert.

Paradise: In Progress Shotwell Studios, 3252-A 19th St; 289-2000, www.ftloose.org. $10-15. Fri/21-Sat/22, 8pm. Footloose's Artists in Motion program presents this preview.

San Francisco Hip Hop DanceFest Palace of Fine Arts Theatre, 3301 Lyon; 392-4400, cityboxoffice.com. $35. Fri/21-Sat/22, 8pm; Sun/23, 1 and 7pm. The 10th anniversary event includes 22 companies from around the world. Performers include Popping Legend, Flawless, Formality, Neopolitan, Soul Sector, Top 9, Plague, Funkanometry, and Diamond.

PERFORMANCE

Blackbird: A Queer Vocal History Mama Calizo's Voice Factory, 151 Mission; 970-9102, www.eyezen.org. $20. Thurs/20-Sun/23, 8pm. The intimate Blackbird Funeral Parlour Speakeasy is somber-toned and deceptively hushed, complete with period furnishings, a see-through dressing room, and a softly flickering altar. Only a few moments into Seth Eisen's exceptional one-man cabaret, however, and the place is alive and kicking: doleful decor makes ample room for a sly, vigorous, soulful performer and a completely unexpected journey through some vibrant underground queer history. Your guide is 100-year-old Jean Marlin, author of the notorious 1930s Pansy Craze, 75 years dead and looking fabulous in tails, bold green cravat, dapper purple hankie, and a topping of regal black plumage. A multifaceted performer with quick tongue, nimble steps, and hearty voice, Eisen uses drag, dance, puppetry, and performance art techniques to give flight to worthy exotic blackbirds known and forgotten — drag queen Zen priest Tommy Issan Dorsey; sexually ambiguous Danny Kaye; Brazil's inimitable Ney Matogrosso; the definitely outré Klaus Nimo; and disco treasure Sylvester, whose live rendition of the Beatles' "Blackbird" at the War Memorial Opera House is one of several standout moments in this rollicking and poignant act of resurrection, insurrection, and homage. (Avila)

Counter-Terrorism The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $10-15. Wed/19, 7:30pm. Judy Juanita presents this two-woman play about identity, sexuality, and "the other."

Dance Animals Mama Calizo's Voice Factory, 1519 Mission; www.voicefactory.org. $15-20. Fri/21-Sat/22, 8pm. A dance-theater trilogy of fractured fairy tales.

Dark Kabaret Great American Music Hall, 859 O'Farrell; 885-0750, www.darkkabaret.com. $35. Sat/22, 9pm. burlesque dancer Michelle L'amore and contortionist Leslie Tipton perform.

Alicia Dattner and Katie Rubin The Garage, 975 Howard; www.brownpapertickets.com. $20. Wed/19, 7:30pm. RAW (Resident Artists' Workshop) presents comedian Dattner and writer-performer Rubin.

Diamond Daggers Disco Thanksgiving Fat City, 314 11th St; www.diamonddaggers.com. $12-20. Sat/22, 10:30pm. The queer showgirls present Alotta Boutte, Glamamore, SF Boylesque, Leigh Crow, aka Elvis Herselvis, and more.

Double Entendre NOHspace, 2840 Mariposa; www.doubleeimprov.org. Thurs/20-Sat/22, 8pm. The group improvises two complete "movies" each night.

Killing My Lobster Magic Theater, Building D, Fort Mason Center; www.killingmylobster.com. $15-20. Sat/22, 8pm. The troupe celebrates 11 years of comedy at this fundraiser.

Rita Moreno Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.ticketweb.com. $50-55. Tues-Sat, 8pm; Sun, 5pm. Through Sun/23. The Oscar-, Tony-, Emmy-, Grammy-, and Golden Globe-winner pays tribute to the great composers of Broadway and American standards.

Pedro Páramo Mission Cultural Center for Latino Arts Theater, 2868 Mission; 821-1155, www.missionculturalcenter.org. $15. Fri/21-Sat/22, 8pm. A young man travels to Comala, Mexico, in search of his father and discovers the crimes his forebear committed against the community.

Really Big Show: Words and Expression Galeria de la Raza, 2857, 24th St; www.galeriadelaraza.org. $5-10. Sat/22, 8pm. Norman Zelaya hosts and curates Arisa White, Amir el-Chidiac, Paul S. Flores, and others.

Franz Schubert: Winterreise Red Poppy Art House, 2698 Folsom; 826-2402, www.redpoppyarthouse.org. $10-15. Fri/21, 8pm. Tenor Samuel Read Levine performs alongside pianist Ian Scarfe.

Snap-a-licious Deco Lounge, 510 Larkin; 346-2025. $5. Fri/21, 10pm. Venus D Lite, Daffney Deluxe, Mini Minerva, and Aurora Styles perform. Ginger Snap and her Snapdragons host the show every third Friday.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. $116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting. Sat, 11:30pm: late-night burlesque and music series Cabaret Lunatique.

BAY AREA

San Francisco Taiko Dojo Zellerbach Hall, UC Berkeley, Berk; (510) 642-9988. $38-49. Sat/22, 7pm; Sun/23, 3pm. The International Taiko Festival's 40th anniversary concert highlights Seiichi Tanaka. Seido Kobayashi, and O Edo Sukeroku Taiko.

Mark Twain Tonight Marin Veteran's Memorial Auditorium, Avenue of the Flags, San Rafael; 499-6800, www.marincenter.org. $25-60. Sat/22, 8pm. Hal Holbrook presents his acclaimed one-man show.

COMEDY

Cobb's Comedy Club 915 Columbus; 928-4320. Thurs/20, 8pm; Fri/21-Sat/22, 8 and 10:15pm; Sun/23, 7pm: Damon Wayans, $40.50.

Harvey's 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey's Funny Tuesdays. Ongoing. Tues/25: Caitlin Gill.

Punch Line 444 Battery; 397-7573. Wed/19-Thurs/20, 8pm; Fri/21-Sat/22, 8 and 10pm: John Caparulo with Robert Mac and Brendan Lynch, $15-21. Sun/23, 8pm: SF Comedy Showcase, $12. Tues/25-Nov 26, 8pm: W. Kamau Bell with Sheng Wang and Laura Swisher, $15.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

WEDNESDAY: Magnet 4122 18th St; 626-6098. Wed/19, 8pm: Smack Dab open mic, free.

THURSDAY: **Main Library** Latino Hispanic Room, 100 Larkin; 557-4400. Thurs/20, 6pm: Queer teachers of poetry and prose from SF State.

Poetry Center HUM 512, SFSU; www.sfsu.edu/~poetry/. Thurs/20, 4:30pm: Isabelle Garron with Sarah Riggs and Eleni Sikelianos, free.

FRIDAY: Small Press Traffic Literary Arts Center at CCA 1111 Eighth St, SF; www.sptraffic.org. Fri/21: Sina Queyras and Jocelyn Saidenberg, 7:30pm, $5-10 sliding scale.

SATURDAY: **Berkeley Art Center** 1275 Walnut, Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. Sat/22: singer-songwriter Olmec.

SUNDAY: Pacifica Poetry Festival Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. Sun/23, 2pm: Bert Glick, Rod Clark, Anna Boothe, and others, $5-10. **SFSU Labor Archive** 480 Winston; 566-7235. Sun/23, 2pm: Yiddish poetry in Yiddish and English, free. SFBG

"Curries of the World"



PREVIEW Students, grab a pencil and a piece of paper. Today we'll begin class with a quick three-part pop quiz on curry.

Question number one: Which spice is *not* used in curry?
(a) turmeric
(b) cumin
(c) coriander
(d) Sporty

Question number two: Brits like to put curry on top of which of the following?
(a) chips
(b) ice cream
(c) condoms
(d) their friends

Question number three: Curry is addictive, true or false?
(a) true
(b) false

Now, let's gauge your expertise. If you answered *d* for question one, give yourself one point: Sporty Spice, a.k.a. Melanie Chisolm, may add a little kick to your delicious dinner, but she's not commonly used in Indian cuisine. Other common spices used in curries include fenugreek, garlic, onion, black pepper, fennel seed, mustard seed, and ginger (that's ginger with a lowercase *g* — not Ginger Spice).

The correct answer to our second question is *a.* Chips are what those wanks call fries, in case you didn't know, and they're actually pretty good, and greasily gross, when covered in curry and vinegar. If you answered *b* or *c*, give yourself half a point. Brits do not put curry on top of ice cream or condoms, but both items exist in curry flavors. If you answered *d*, you get no points — I don't know what you like to do in bed, but don't assume all those blokes across the Atlantic have the same kinky fetish as you.

Lastly, the correct answer to question three is *a*. Studies have shown that the hotter ingredients in curries lead to the release of endorphins that stimulate the senses and provide a natural high — one that causes subsequent cravings.

For all those who want to improve their quiz score or feed their addiction, chef Ranjan Dey of New Delhi Restaurant is the solution. This week he's speaking about the history of curries as they spread throughout Southeast Asia. After his talk, an abundance of curries will be available to taste.
(Michelle Broder Van Dyke)

CURRIES OF THE WORLD Tues/25, 6–8 p.m., $10–$15. World Affairs Council Auditorium, 312 Sutter, second floor, SF. www.itsyourworld.org

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 19

"Mole to Die For Tasting Contest" Mission Cultural Center for Latino Arts, 2868 Mission; (415) 821-1155, www.missionculturalcenter.org. 7-10pm, $7. Lend your taste buds to this mole-off — celebrating the crazy delicious sauce used in Mexican cuisine — with professional cooks and enterprising home chefs compete seperately for cash prizes.

THURSDAY 20

"Food Writing Seminar" 826 Valencia; www.826valencia.org. 6-9pm, $100. 826 Valencia's free student programming benefits from this event, with authors Mollie Katzen, Scott Youkilis, Lessley Anderson, and Joe Jarrell sharing secrets of successful food writing.

BAY AREA

"An Evening with Owls" Marin Art and Garden Center, Livermore Room, 30 Sir Francis Drake, Ross; (415) 898-7721, www.hungryowl.com. 6-9:30pm, $75. Owl stories, short educational talks, a silent auction of art and photography, and feathered guests of honor — you know *whooo* — highlight this benefit for the Hungry Owl Project.

FRIDAY 21

"Women Who Jam!" 111 Minna Gallery, 111 Minna; www.womenwhojam.com. 6-9pm, $15. The National Association of Black Female Executives in Music and Entertainment's San Francisco chapter presents this night of live music, featuring Anna May Flechero, Femi, Queen Deelah, and Renee Astaria and 7th Street Sound. Proceeds benefit the Emergency Shelter Program, which aids women and children dealing with domestic violence and homelessness.

SATURDAY 22

"Pirates II, Stagnetti's Revenge" Femina Potens, 2199 Market; (415) 864-1558, www.feminapotens.org. 8pm, $10-15. Screen "the biggest budget adult film ever made" and then talk about it in relation to mainstreen porn and queer politics. Pirate costumes encouraged.

SUNDAY 23

"Five and Diamond Design Anniversary" Supperclub, 657 Harrison; (415) 348-0900. Dinner and performances, 8pm, $45; fashion show and afterparty, 10:30pm, $10-12. The Valencia Street shop, which sells wares by local independent designers, celebrates its first anniversary and the launch of its Five and Diamond Design Collective with an evening of performances, a fashion show, a dance party, and more. SFBG

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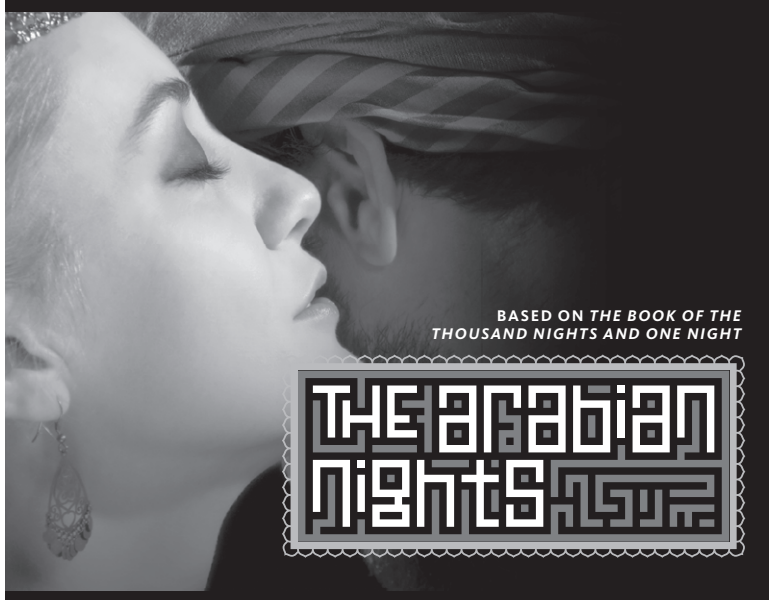
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NOV 28 Thanksgiving Wine Tasting Party, Pleasant Hill
NOV 29 Thanksgiving Lock & Key Dance, Millbrae
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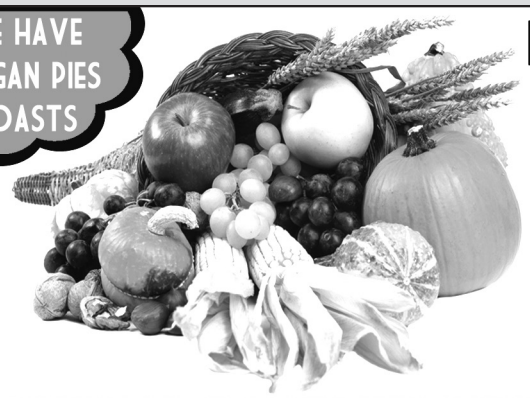
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THE BLENDER

(1) Coconut-pineapple bars with jaggery goor

(2) Eggplant rollatine, Ernesto's, SF

(3) Saturday BBQ turned into Sunday chili

(4) Vegetable curry soup and sesame-crusted salmon, Café Bizou, Sherman Oaks

(5) Lumpia Shanhai, Poleng Lounge, SF



Long Bar is both stylish and pubbish, with casually sophisticated cuisine like ahi tuna tartare and jeweled baby beets (pictured).
GUARDIAN PHOTOS BY RORY MCNAMARA

A long look

By Paul Reidinger
› paulr@sfbg.com

If you're old enough to remember Loongbar — and I'm too polite to ask — you might experience a moment of confusion about Long Bar. You might wonder if there's a familial connection, and why did the name of the restaurant split in two (some kind of verbal mitosis?), and what happened to the other O? But ... no worries, as the Aussies say. Long Bar (whose principals are Alan Walsh and Bill Garlock) has nothing to do with Loongbar, the Mark Miller venture of the late 1990s that lived its brief life in a spectacular Ghirardelli Square setting before ending up in the hands of the actor Don Johnson under the name Ana Mandara.

Long Bar was, until spring 2007, the Fillmore Grill, a stalwart of that stylish street and a pubish sort of place. If your idea of a smart pub includes a long bar, then you won't be too disappointed by the morph. Long Bar is aptly named; its bar (of Honduran mahogany) might not be quite the match of the big daddy that helped make Stars famous, but it is sizable, with seating for at least a dozen atop posh-looking stools, each with an unimpeded view to the large flat-screen television mounted on the wall, a window on the world of sports.

As impressive as the bar is, it takes up only a quarter or so of the dining room, with the rest given over to the usual suspect (tables and chairs in various configurations), a color scheme heavy on a cayenne or burnt-sienna hue — rich and warm, if under inflected — and, most appealing, a small selection of U-shaped, low-rise booths in a far corner. Long Bar isn't what you'd call beatifically quiet (another sense in which the name is spot-on; will anyone ever open Quiet Bar?), but the noise level in the booths is far from unbearable, even as the restaurant fills up with Pacific Heightsers, some fresh from a movie at the Clay Theater across the street.

They're hungry, of course, the P.H. crowd: they want good food but not fancy food, and they want it at a reasonable price, since, like everybody else, they must be feeling the wind a bit these days. What is a reasonable price? That, as Hamlet might say (in a yet-to-be-imagined turn as restaurant planner), is the question, and it's a tricky one to try to answer in the midst of our present economic maelstrom. I will note that Long Bar's main-course prices range mostly from the high teens to the mid-20s, which isn't exactly bargain-basement country, but could be worse. A strong theory of relativity obtains in restaurant pricing, and any calculus must consider where the restaurant is located and who's likely to go there.

So while it seems quite possible that the bulk of the clientele — vigorous, middle-aged-looking people who don't appear to be poor — would consider Long Bar moderately priced, I would have to cogitate a bit before agreeing. Then I would agree. A grilled salmon filet perched on a bed of quinoa salad dotted with cauliflower florets, for $22? That's not bad for casually sophisticated cooking.

Of course, no bar would be complete without a full complement of bar food, and bar food is so often deep-fried and greasy, maybe on the theory that the grease helps soak up excess alcohol, as if it's some kind of blotter. (A friend recently told me a similar story about the therapeutic powers of tripe, which, prepared in a stew called *menudo*, is commonly served in Mexico on Sundays, when some people might need help clearing away the haze left by the previous night's revels.)

Fried onion rings are often a spectacular example of this kind of cooking. Hence their migration to fast-food-land. But executive chef Ryan McDonald's version ($6) was notable for its restraint. The rings were cut from red onions, for one thing, then given a tempura batter, which fried up strong and dry, without sogginess or a sheen of grease on the plate. We dipped the rings in the companion ramekin of plain ketchup, which was fine, though not quite as fine as the rings themselves.

Monterey calamari ($12) was a more typical item, with the rings and tentacles swaddled in a heavy golden coat of bread crumbs. Despite the slightly lurid look, the seafood itself was tender and gently sweet-briny, with a colorful salad of frisée and slivered carrot and lime aioli on the side for balance.

Comparably golden, though not as heavy, were crab cakes ($16), a matched pair of plump pucks made with a generous amount of actual crab meat (filler is a perennial problem for crab cake aficionados) and plated with a fabulously tart little salad of apple threads and tendrils of watercress. Lemon-caper aioli provided a final zest kicker.

Yes, the Long Bar kitchen has a flair for salads, of all things. Even the caesar ($9) was excellent, despite a lack of anchovies. The croutons were crunchy and plentiful, the Parmesan shavings were piled up like drifts in a blizzard, the dressing was notably lemony, and the romaine spears were immaculate and crisp. I did wonder why, given the considerable scale of the caesar, why no grilled-chicken upgrade is offered. With a little protein, this salad could easily pass as a light main course.

Desserts, we were told, are due for an upgrade, from a pastry chef whose arrival is imminent. In the meantime, the choices are a bit TGI Friday's but perfectly serviceable: mud pie ($8), a fluffy chocolate mousse under a glossy cap of dark chocolate; and mango cheesecake ($8), also fluffy, in a graham-cracker crust that's worth its weight in ... well, graham crackers, at least. SFBG

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Meatballs

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS Earl Butter made the sauce and I put meatballs in it. You could smell this on the stairs. Between the first and second floors it was something, and between the second and third it was something else. The meatballs had beef and pork and cheese, garlic, parsley, an egg, some old bread crumbs ... basically, whatever I could find in Earl Butter's kitchen. I browned them in bacon fat; then, while they were bobbing in the saucy gurgle, I washed the soccer off of me in Earl Butter's shower.

Five zip we'd lost. I tossed a salad, boiled spaghetti, Wayway brought the bread, and it was Sunday afternoon all over again. My hair air dries. I do not use hair dryers.

I use a towel.

The occasion: a visit from our own private Idahoan, Johnny "Jack" Blogger, né Johnny "Jack" Journalism, né Johnny "Jack" Poetry, the master of doing what he does, and being what he does, and words and I guess horses.

There were eight people total gathered around a couple of makeshift tables, spinning mismatched forks and raising glasses and bottles and eyebrows to bad jokes, good food, and questionable politics. We laughed until it hurt, ate until it hurt, and then one of us had to go give a massage, another was late for load-in and sound check, a couple needed a nap, and dirty dishes beckoned.

Somehow Johnny "Jack," our guest of honor, wound up doing most of them. I helped. When I go to Idaho, Johnny "Jack" and his wife, Mrs. "Jack," always have a big pot of something or other waiting for me. Mac and cheese. Red beans and rice. It's a long drive.

When he showed up here, a couple nights before spaghetti, I had jambalaya, which is my new favorite thing to make. And eat. I am eating the leftovers as we speak, and I gotta say: yum. Every time I make jambalaya I have to call Crawdad de la Cooter five times to ask about this or that or rice, and I suppose that's partly what I love about jambalaya. That tech support comes with it.

You can toast the rice first, or not, or sauté it a little with the "holy trinity" of onions, celery, peppers, and garlic, and, oh, you can imagine how a chicken farmer loves four-thing trinities!

But this time Crawdad called me. "What are you cooking?" she asked.

"Jambalaya," I said. "Here. Talk to John." And I handed him the phone. My two favorite laughs, his and hers, but I could only hear one of them and wished I had a speaker phone.

At the show that night three of our spaghetti friends were playing in two different bands. Everyone was there and I talked to a lot of people I hadn't seen in some time and lost my voice. That's just one reason why this column isn't exactly saying anything.

On the way back to the woods we stopped at a late-night Chinese joint for something to eat. Up high near the ceiling in a corner was a medium-size fish tank with medium-size fishes swimming back and forth, winding around like letters, trying real hard to spell P-O-R-K and B-E-E-F and even C-H-I-C-K-E-N, and really only looking like fish in a fish tank. And tasty ones at that. Which reminded me of this article even before I started to write it.

Johnny "Jack" Blogger has been blogging and talking a lot about nostalgia. This ain't that. My own happy happy sizzly sadness is set some time in the future. I don't want to be fried, or cooked in a clay pot either, but there is something delicious in my medium-size heart, flop and roll and apropos of none of the above. I twist, I turn, I sink and spin, and can't even begin to spell it.

My new favorite restaurant is Lee Hou, which claims to be "the very first Chinese restaurant on Clement." So ... OK, so they've had a long time to perfect their salt and pepper chicken wings. We also got lamb sticks, because that seemed like good road food, but the wings were 10 times better and soared us, and we got crumbs and bones all over Johnny "Jack"'s car, not mine. Damn it! Some things we didn't eat: snails, duck tongue, and goose intestines. Oh, and fish. SFBG

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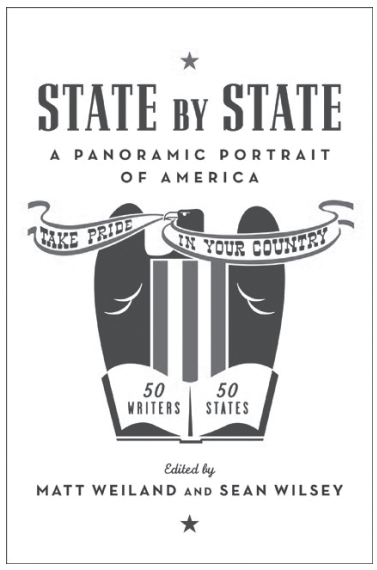
Read states

ISBN REAL America has just ended its quadrennial psychoanalysis of every state in the union, ultimately prescribing a mood enhancer. I'm glad that appointment is over, of course.

But I have to say I'm gonna miss watching the candidates participate in their grueling dance marathon with vain, neurotic America, a contest that involved gliding from state to state at breakneck speeds in a perversion of the open-road mythology. I'm gonna miss those blow-up maps of the nation, so detailed that CNN will have to team up with Google Earth to outyell the competition again in 2012. I'm gonna miss those tireless attempts to identify regional fears and tickle spots.

Relieved of most of the suspense after election night, I was appreciative of those states in the presidential and congressional races that resisted the biblical swiftness with which most of the country's decisions were established. I'd clicked on so many interactive maps online in recent months that I still needed something to do with my hands. For a while I could continue to will my candidate that much more of a mandate and try to inoculate him from the threat of the filibuster, but the maps only stuck around for so long.

Luckily, we Americans can buy into our newly minted sense of awkward and ambivalent unity with a collection of essays about the 50 states, gathered by Matt Weiland and Sean Wilsey from some of the heaviest hitters in American letters. Even if unity isn't really your thing right now — say you were embittered by the histrionic ironies dealt to civil rights in this election, or you see the inspiring national results as part of a depressing historical cycle that amounts to a giant game of chicken — this book is a good way to start keeping closer tabs on your compatriots. No matter the basis of your newfound interest, *State by State: A Panoramic Portrait of America* (Ecco, 608 pages, $29.95) provides ample opportunity to either embrace the rest of the country or establish a healthy academic distance from it.

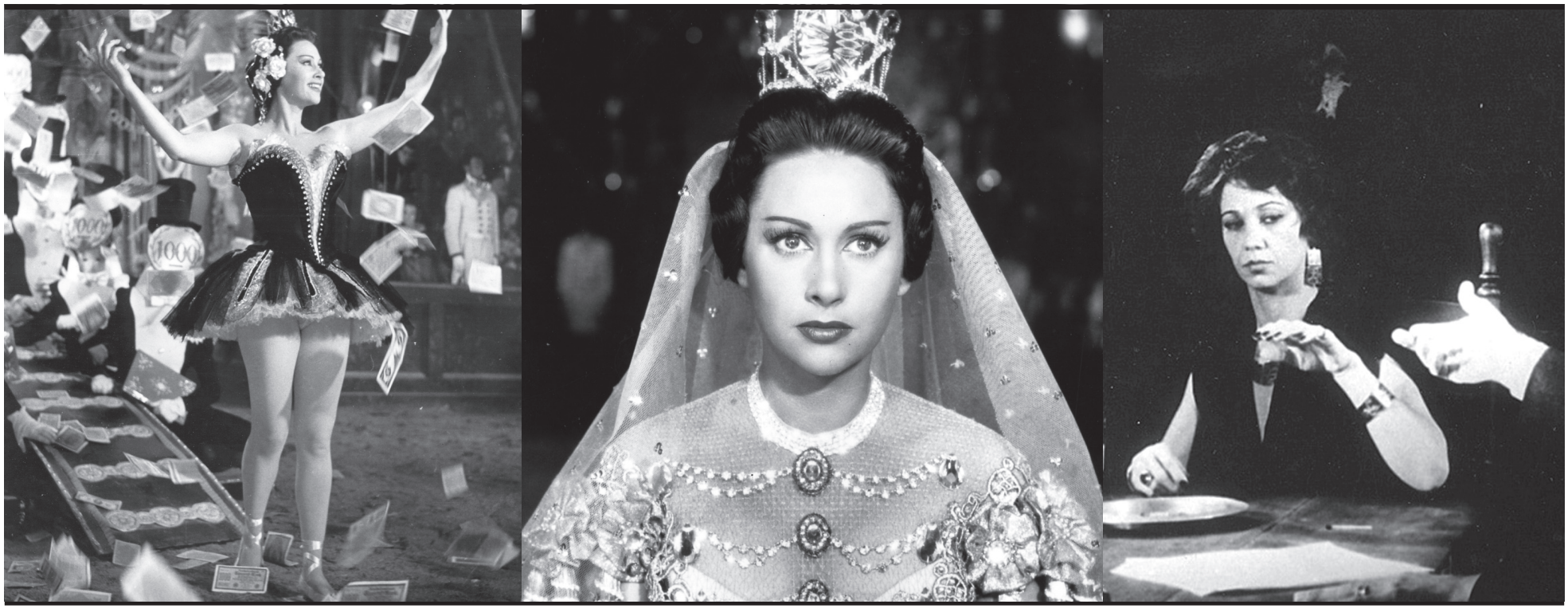


Putting 50 writers to the task of evoking a particular state generates, not surprisingly, some mixed results. Ha Jin's account of perfecting his written English in Jesus-saturated Georgia (the variety of Bible versions thrust upon him served as a Rosetta Stone of American phraseology) is worth a hundred of Charles Bock's solicitous recollections of a Vegas-pawnshop childhood. And while Mohammed Naseehu Ali's take on Michigan is a little pedestrian, I aspire to overwriting as good as Carrie Brownstein's "Washington."

But the project as a whole is a success — a nice surprise, given the perils of foregrounding the diversity of a country in the grips of corporate metastasis. Not that those corporations will necessarily exist in the near future. Or the states, even. Come to think of it, this book might become quite the collector's item. **(Jason Shamai)**

I aspire to overwriting as good as Carrie Brownstein's "Washington."

film



Lola (Martine Carol, left and center) bewitches as a circus attraction, a courtesan, and as the centerpiece of Max Ophüls' *Lola Montès*, an elaborately-staged deconstruction of the femme fatale. At right, another uninhibited lass — that'd be *The Devil in Miss Jones*'s Miss Jones (Georgina Spelvin) — prepares to tear into life with erotic gusto.

Cinemascope baroque

Lola Montès remains an exquisite treatise on visual pleasure

By Max Goldberg
> a&eletters@sfbg.com

"You give your body and you keep your soul." This is the Faustian bargain a circus promoter offers Lola Montès (Martine Carol) in Max Ophüls' reimagining of the Victorian courtesan's life. Ophüls, himself something of a ringmaster, inscribes his enchantress in a ravishing purgatory; the film skates complex figure-eights of flashback and reenactment, seduction and spectacle, voyeurism and exhibitionism. Ophüls was known for his 19th century élan, but his swan song is the work of a consummate modernist. A spirit of jubilant decay overhangs his taste for shots that simultaneously sensationalize the cinematic apparatus and lay it bare. Unlike Jean-Jacques Beineix's *Diva* (1981), however, *Lola Montès* (1955) registers the emotional strain of such stylistic excess. A lavish production process and subsequent bowdlerized edits left *Lola* a dormant dream for decades, but a new restoration by Cinémathèque Française once again looses Ophüls' picaresque of novelistic depth and ironic artifice.

The plot, later revived in *Showgirls* (1995) and *The Last Mistress* (2007), is that of the woman navigating the marketplace. We're introduced to Lola in spectacle res, exhibited as a circus' main attraction. The ringmaster crows about her past lovers, moving her through reenactments of former exploits. Lola's own flashbacks carry the film back to her trysts with composer Franz Liszt (Will Quadflieg) and Bavaria's King Ludwig I (Anton Walbrook), and the circus stage-sets transmogrify into Ophüls' equally fantastic uses of Technicolor and CinemaScope.

The ringmaster announces Lola as a femme fatale, but Ophüls doesn't let us off so easily. Like *Citizen Kane* (1941), *Lola Montès* deconstructs biographical tropes. But whereas the flashback structure of Orson Welles' debut fragments the character of power, *Lola*'s jigsaw scheme slips us through the looking glass of desire. Ophüls' camera movements simultaneously imbue the film with realist fluidity and make us more aware of theatrical, painterly aspects of set design and staging. This dynamism, so important to future melodrama artists like R.W. Fassbinder and Todd Haynes, is crucial to Lola's crumpled beauty. And if Martine Carol's porcelain performance gets crushed by the double-sided brilliance of Max and his tracks, it's not at all clear that he intends for us to feel we've broken through her façade.

The film's rude asides about product placement and the profit margins of scandal ("Especially in America!") give *Lola* continued currency, but it's Ophüls' remarkable use of the still nascent CinemaScope technology that makes the restoration a must for the big screen. *Lola* is one of the few films of its era to express the contradictory potentials of Henri Chétien's anamorphic process. Ophüls sows his widescreen images with all manner of obstructions, so that Lola simultaneously seems to expand and shrink into the largesse of her role. Roland Barthes might have been thinking of this shattering example of movie portraiture when he wrote of CinemaScope: "The stretched-out frontality becomes almost circular; in other words, the ideal space of great dramaturgies." **SFBG**

LOLA MONTÈS opens Wed/19 in Bay Area theaters.

SLEAZE, IF YOU PLEASE

Thanksgiving is a time for wholesome family togetherness. All the more reason, then, to get your sex on "Holiday Heat," a pre-Turkey Day celebration of retro sleaze. First up is freshly deceased Gerard Damiano's 1972 *Devil in Miss Jones*, which followed his prior year's *Deep Throat* as the second biggest porn movie ever. (Or at least before celebutantes like Paris Hilton and John Wayne Bobbitt crashed the market.) *Throat* is historic but amateur; *Devil* is actually kinda good. An impressively berserk Georgia Spelvin plays the suicidal spinster virgin alllowed to experience all the sin she missed out on before goin' to hell. "I love you! I've waited so long for you!" she says to erotic "teacher" Harry Reems — well, actually directly to his cock. Moments later, Miss Jones is doing double penetration, other chicks, butt plugs, bananas, enemas, snakes (actual ones, not "trouser snakes"), et al. What other porn movie ends like Sartre's *No Exit*?

The action goes softcore via 1975's *Teenage Hitchhikers*, sole feature for director Gerry Sidley and scenarist Rod Whipple. Bird (Sandra Cassel) and Mouse (Chris Jordan) are two awfully mature "teenagers" traveling "the highway of life seeking truth and beauty" — though they're blithely OK with sex for money, robbery, commune orgies, and numerous other deliberately over-the-top episodes. The endlessly quotable dialogue and full-frontal frolicking make this drive-in obscurity a find. Last, there's an evening of "Sexy Trailer Trash" from Yerba Buena Center for the Arts film and video curator Joel Shepard's personal collection. It dangles previews for such tasty vintage R and XXX treats as *Hot T-Shirts, Swinging Stewardesses, Rhinestone Cowgirls*, and *California Gigolo* (trailers span 1968-82). Never mind the tofurkey — get your stuffing early here. **(Dennis Harvey)**

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This film is rated PG-13. Please note: Passes received through this promotion do not guarantee you a seat at the theatre. Seating is on a first-come, first-served basis, except for members of the reviewing press. Theatre is overbooked to ensure a full house. No admittance once screening has begun. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket, and accepts any restrictions required by ticket provider. Lionsgate, Terry Hines & Associates, San Francisco Bay Guardian, SF Food Bank, 43KIX, On Time Limousine and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost; delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. NO PHONE CALLS!

IN THEATERS WEDNESDAY, NOVEMBER 26



PHOTO COURTESY OF NICK BROOMFIELD

Ghosts

REVIEW Just when his once-great muckraking documentaries seem to be running on fumes (1998's *Kurt and Courtney*, 2002's *Biggie and Tupac*, etc.), Nick Broomfield has reinvented himself as a narrative director — a role he previously tried and bombed at in 1989's pretentious murder mystery *Dark Obsession*. Made before his terrific 2007 Iraq War docudrama, *Battle for Haditha* (which briefly played at the Roxie this year), but only released here now, *Ghosts* (2006) isn't quite that film's equal. But it's still powerful and realistic. It oughtta be, since lead actor Ai Qin Lin reenacts her own real-life ordeal of traveling to England as an illegal Chinese immigrant worker. Lured by promised fat wages and unable to properly support her infant son at home in Fujian Province, she lands in the U.K. after travails that include being sealed in a packing crate. While not forced into the sex trade, she nonetheless becomes part of a modern slavery network said to encompass at least 20 million people worldwide. Her rough odyssey is just one, early titles tells us, among those of three million migrant workers who currently make up the drastically underpaid "bedrock" of Britain's construction, service, and food industries. Despite some awkward moments, this is an entirely absorbing drama that draws on not only Ai Qin Lin's story but also a horrifying, unrelated 2004 incident in which two dozen Chinese workers died in English coastal waters. **(Dennis Harvey)**

GHOSTS opens Fri/21 at the Roxie. See Rep Clock.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Bolt John Travolta and Miley Cyrus lend their pipes to this canine fable, rendered in 3-D animation. (1:36) *Grand Lake.*

A Christmas Tale The posters for *Four Christmases* may dominate the subway tunnels, but Arnaud Desplechin's latest fable of deconstruction takes the cake as far as hectic homecoming stories are concerned. Even more than Desplechin's previous marathon, *Kings and Queens* (2004), *A Christmas Tale*'s chamber drama is proudly convoluted. For starters: Junon (Catherine Deneuve, imperial as ever) and Abel's (Jean-Paul Roussillon) first son dies as a child, leaving their next child, Elizabeth, forever chased by the black dog. Her son, Paul (Emile Berling), is an Ian Curtis suicide waiting to happen; of his own adolescent melancholy, Uncle Ivan (Melvil Poupaud) tells Paul, "It was scary but beautiful." Ivan's wife Sylvia (Deneuve's daughter Chiara Mastroianni) seems a relatively untroubled onlooker to the dysfunctional Vuillard clan, or at least until she uncovers long dormant feelings from Ivan's cousin Simon (Laurent Capelluto). We haven't even gotten to Henri (Mathieu Amalric), the middle son whose reckless rage earned excommunication from the family until Mama Junon came to require his marrow for a chancy transfusion. Overstuffed? Absolutely, but this *Christmas Tale* is too fleet-footed and polyphonous to feel like an epic chore. Much like his characters, Desplechin's centrifugal approach to film narrative is casually cruel and remorselessly errant. You'll leave the theater with plenty of loose threads — enough to make a quilt. (2:32) *Bridge, Shattuck, Smith Rafael.* (Goldberg)

Ghosts See pick box. (1:36) *Roxie.*

Lola Montès See "Cinemascope baroque." (1:39) *Castro, Smith Rafael.*

Public Enemy Returns Missed *Public Enemy* (2002) and *Another Public Enemy* (2005)? No matter – this third installment in what one internet fan likened to the Korean equivalent of the *Dirty Harry* series is entertaining enough to stand on its own. Director and co-writer Kang Woo-suk re-teams with charismatic star Sol Kyung-gu, whose character is no longer a badass detective, per se. After an embarrassing career-day showing at his young daughter's school (wait, kids think gangsters are cooler than cops?), he's denied a bank loan due to his crappy credit rating, and quits the force in disgust. Cue deadpan downward spiral — until it's revealed that the local crime boss is training an army of teenage superthugs (wait, kids think gangsters are cooler than cops?) You guessed it — time for one last case! What we have here is yet another crime drama with smartly suited wiseguys, world-weary police, and quirky asides, but Sol is awesome, and that goes a long way. Lingering questions: why didn't the other *Public Enemy* films open here? And how long till the inevitable, inferior American remake? (2:07) *Four Star.* (Eddy)

The Times of Harvey Milk See "Past, present, future." (1:30) *Roxie.*

Twilight Goth is the new goth! (2:02)

Were the World Mine A different, more overtly gay high school musical, Tom Gustafson's debut doesn't lack ambition: it's a polysexual contemporary take on *A Midsummer Night's Dream* with original songs. Timothy (Tanner Cohen) is cast as Puck in an incredibly elaborate production of that Shakespeare comedy at Morgan Hill Academy, where the usual misfits vs. jocks conflicts reign. He uses a spellcasting African violet to turn the haters into hummers, homophobes into hypocrites, though the plan – particularly to win his beloved Jonathan (Nathaniel David Becker) – immediately goes awry. Ultimately about the gay-marriage controversy, World is by turns sexy and sweet, strained and silly. The songs by Jessica Fogle are medium-catchy, production numbers (especially a rugby-practice dance) occasionally cute, performances all over the map, with Wendy Robie (of *Twin Peaks*) a labored whimsical enchantress as Titania-like drama teacher Ms. Tebbit who directs scenes saying things like "Luscious! Continue!" There's a lot to like here – one just wishes the whole were more consistently inspired. (1:36) *Opera Plaza, Shattuck.* (Harvey)

ONGOING

Body of Lies (2:08) *SF Centre.*
The Boy in the Striped Pajamas (1:33) *California, Orinda, Piedmont, SF Centre.*
Burn After Reading (1:31) *Oaks, SF Centre.*
Changeling (2:20) *Empire, Oaks, 1000 Van Ness, Piedmont, SF Centre, Sundance Kabuki.*

Happy-Go-Lucky Laying on the misery is a surefire way to Oscar voters' hearts, but what about ebullience? Poppy (Sally Hawkins), cheery London-dwelling hero of Mike Leigh's *Happy-Go-Lucky*, grins even when her bike is stolen. The fim's meandering slice-of-life story factors in driving lessons, dating, dancing, family and friend relations, and job challenges; along the way, Poppy's optimism gradually shifts from grating to genuine. And Hawkins' sunny-side-up turn comes without benefit of a heavy plot — an acting triumph that jerks fewer tears but feels no less praiseworthy. (1:58) *Albany, Opera Plaza.* (Eddy)

High School Musical 3: Senior Year (1:40) *1000 Van Ness, Shattuck.*

I've Loved You So Long In praise of the French appreciation of older women: Hollywood all too often discards ladies once they've reached a certain sell-by date, but as director Philippe Claudel demonstrates, women's stories — and actresses —are fully capable of transcending a kiddie-dominated cinematic marketplace. He seems to be daring the audience to turn away from *I've Loved You So Long*'s powerful performances, and the equally compelling tale of a long-incarcerated doctor (Kristin Scott Thomas) convicted of murdering her son and now out of prison. She gradually assimilates back into society with the help of her sister Lea (Elsa Zylberstein). Watching the rough yet protective and isolating ice gradually thaw behind Thomas' patrician features is only one of the pleasures of this gracefully wrought, ever-so-slightly-noirish portrait of a woman wronged. (1:57) *Albany, Clay, Smith Rafael.* (Chun)

JCVD (1:36) *Lumiere, Shattuck.*

Let the Right One In If you see but one preteen vampire romance this year, make it Tomas Alfredson's *Let the Right One In*. Rumor has it that Hollywood is looking to remake Alfredson's adaptation of a novel by John Ajvide Lindqvist, with *Cloverfield*'s Matt Reeves in the director's seat. While Reeves might bring boffo box-office numbers, it's safe to assume that he'll either overlook or sledgehammer Alfredson's sleight-of-hand talent for finding the art in pop iconography and vice-versa — areas where Alfredson rivals Bong Joon-ho. He brings fiery Carl Theodor Dreyer undercurrents to a Spielberg revenge of the nerds scenario, mining the dark heart of childhood with the same revelatory and musical assuredness that fellow Swedish director Lukas Moodysson (1998's *Show Me Love*; 2002's *Lilya 4-ever*) exhibited before falling into a digital black hole.The story is simple: loner outcast Oskar (KÅre Hedebrant) falls for Eli (the superb Lina Leandersson), a pale girl with a big secret. The pleasure of *Let the Right One In* resides in its flair for surprise, from the uncanny performances of the lead actors to humorous surreal motifs such as an enormous white poodle lapping at a plastic jug of blood abandoned in a forest. In one standout set piece with direct connections to the film's title, Alfredson reverses the genuinely creepy window-tapping found in the original 1979 TV version of *Salem's Lot*. Throughout, he explores the subversive age-spanning love scenarios in Lindqvist's story with just the right amount of restraint, so that instead of provoking outrage, he unsettles assumptions. He's not bad at executing decapitation and immolation scenes, either. (1:54) *Embarcadero, Shattuck, Smith Rafael.* (Huston)

Madagascar: Escape 2 Africa Computer-animated movies made by anyone but Pixar tend to get the short end of the stick. Though often critically adored, films like *Bee Movie* (2007) and *Kung Fu Panda* rarely reach the "best movie ever" status of, say, *Wall-E*. That having been said, *Madagascar: Escape 2 Africa* is not the best movie ever. It is, however, pretty damn good. The plot follows lion Alex (Ben Stiller), zebra Marty (Chris Rock), hippo Gloria (Jada Pinkett Smith), and giraffe Melman (David Schwimmer) as they're once again stranded in Africa. This time out, Alex is reunited with his family in a rather blatant homage to *The Lion King* (1994). The humor ranges from slapstick to more adult, including pitch-perfect references to *The Twilight Zone* and *West Side Story* (1961). For the most part, the animation is suitably breathtaking. OK, the animals look kind of silly, but in the film's defense, seeing a realistic lion palling around with a true-to-life zebra might be a little awkward. (1:29) *Grand Lake, 1000 Van Ness, Orinda, Shattuck.* (Peitzman)
Man on Wire (1:34) *Opera Plaza.*

CONTINUES ON PAGE 56 ››



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Nerdcore Rising It's hard out here for a nerd: they're awkward, socially inept, and — more often than not — dateless. Maybe that's why they band together behind a common cause. In *Nerdcore Rising*, filmmaker Negin Farsad travels alongside MC Frontalot and bandmates as they embark on their first cross-country tour. Frontalot (née Damien Hess) is the founder of nerdcore hip-hop, which is a lot like regular hip-hop except much, much geekier. One fan explains, "Frontalot raps about all the things I care about, like Magic: the Gathering and Internet porn addiction." Or as another more poetically puts it, "Nerdcore hip-hop is like playing *Halo* while getting a blow job from Hello Kitty." As far as tour documentaries go, *Nerdcore Rising* is pretty standard. Luckily, it has some vastly entertaining subjects. These guys spend their free time in comic shops, make Wookiee sounds at each other, and talk about being bigger than the X-Men. The film aptly captures the band's central appeal —they're not concerned with "making it" so much as making it really dorky. (1:25) *Red Vic.* (Peitzman)

Quantum of Solace *Quantum of Solace* begins with the taut energy of an over-inflated balloon, picking up where *Casino Royale* (2006) left off with an arrestingly shot car chase on a crowded Italian highway. At first, the air leaks out as a trickle; a fistfight on a collapsing scaffold intercut with a bareback horse race establishes Daniel Craig's Bond as the jockey astride a steed of international chaos, and the expected litany of double-cross and intrigue unfolds with practiced but forgettable verve. Soon wayward bullets and even more wayward dialogue punch holes in the balloon, and the hiss is almost audible as all the excitement and fun begins to leak out of the movie. Overhyped screenwriter Paul Haggis plods away with execrable emotional grand narratives of revenge, love, and betrayal that have no place in a Bond film. French actor Mathieu Amalric does his best as a tousled sociopath masquerading as an environmental crusader, but by the time his eeeevil plan is revealed, it's hard to care. Newcomer Olga Kurylenko is serviceably sultry as the requisite arm-candy, but one wonders why the producers went all the way to Moscow to cast a Russian model to play a Bolivian secret agent. As for the title, it still doesn't make sense. (1:46) *Empire, Grand Lake, 1000 Van Ness, Orinda, SF Centre, Sundance Kabuki.* (Ben Richardson)

Rachel Getting Married *Rachel Getting Married* is hoovering up press due to star Anne Hathaway's personal life, but her performance proves far more memorable than her con-

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artist ex. Sarcastic, self-destructive chain-smoker Kym (Hathaway) is the black sheep of her chic Connecticut family; she leaves rehab nine months sober to attend her sister's nuptials. (Hubby-to-be is Sidney, portrayed by TV on the Radio's Tunde Adebimpe, who's one of many musicians sprinkled throughout Jonathan Demme's enormous ensemble.) Rosemary DeWitt makes an impression as the no-nonsense bride who's just about had it with her drama-queen sibling; Rachel and Kym's mother is played by Debra Winger, whose surface composure masks a scary bitterness that evokes Mary Tyler Moore in *Ordinary People* (1980). Indeed, *Rachel*'s characters are nursing wounds inflicted by a family tragedy — particularly Kym, who is frequently infuriating but always authentic. (1:57) *Embarcadero, Piedmont, Shattuck.* (Eddy)

Religulous (1:42) *California, Lumiere.*

Repo! The Genetic Opera (1:38) *Opera Plaza.*

RocknRolla (1:54) *1000 Van Ness, SF Centre.*

Role Models Sarcasmatron Danny (Paul Rudd) and incorrigible poon chaser Wheeler (Seann William Scott) work for an L.A.-based energy drink company, shilling their product to students at hypocritical "Just say no to drugs! Do our legal speed drink instead!" school presentations. It's a no-brainer job that suits Wheeler fine, but Danny thinks he's wasting his life. His tantrum at the end of a particularly irksome day — lowlighted by lawyer girlfriend Beth (Elizabeth Banks) dumping him — results in the two men facing a possible 30 days in jail on various charges. Beth finagles them 150 hours of community service instead — with Sturdy Wings, a Big Brother-type mentoring program. Of course, neither of these self-absorbed boy-men have any paternal instinct whatsoever. They're handed difficult charges in fatherless, foul-tempered, filthy-mouthed 10-year-old Ronnie (Bobb'e J. Thompson) and ultra-dweeby teen Augie (Christopher Mintz-Plasse), whose only social avenue is a live medieval fantasy role-playing game populated by other poindexters. Needless to say, clashing intergenerational hijinks ensue, reluctant bonding occurs, crises undo said bonding around the three-quarters mark, and a big slapstick climax allows the adult yoinks to prove they can care about something other than themselves after all. This is not an anarchic comic riffing exercise a la director and co-writer David Wain's prior features *Wet Hot American Summer* (2001) or *The Ten* (2007). Instead, it's a formulaic, raunchy-yet-sentimental comedy aimed square at the mainstream. *Role Models* may lack originality and much that one might call "wit." But it does succeed on its own terms as a consistently likeable and funny vehicle for a whole lot of inspired comic thespians, with Scott's delirious party monsterdom and Rudd's acidic deadpan perfectly used. Even they have scene after scene stolen from them by Jane Lynch, whose Sturdy Wings founder is a priceless mix of smarm, tough love, and 12-step homilies turned lunatic. (1:39) *California, 1000 Van Ness.* (Harvey)

Saw V (1:28) *1000 Van Ness..*

A Secret (1:50) *Smith Rafael.*

The Secret Life of Bees (1:50) *Grand Lake, 1000 Van Ness, Oaks.*

Slumdog Millionaire The title *Slumdog Millionaire* may sound strange, but it speaks to the style and tone of Danny Boyle's latest production.The film gracefully slides between fairy tale romance and gritty drama, portraying a dichotomy that Boyle (1996's *Trainspotting* and 2002's *28 Days Later)* has said he considers essential to a representation of India, where the movie is set. The film follows former Mumbai street kid Jamal Malik (Dev Patel) as he struggles to beat the odds and win it all on the Indian version of *Who Wants to Be a Millionaire?* Also at stake: the beautiful Latika (Freida Pinto), love of Jamal's life. It sounds far-fetched — and indeed it is — but the story's universal appeal keeps it grounded. By featuring the game show so prominently, *Slumdog Millionaire* runs the risk of feeling gimmicky, but to its credit, the central device remains just that — an outlet for Jamal to revisit his past rather than a flashy distraction. At the same time, *Who Wants to Be a Millionaire?* works on a symbolic level. As Jamal's winnings expand, India itself develops — as seen by new high-rise buildings that spring up in Mumbai over the course of the film. Yet nothing about *Slumdog Millionaire* is heavy-handed or out of place; every moment, from the harsh street scenes to a Bollywood-style song-and-dance number, is integral to the story. In the end, that juxtaposition is what helps the film capture a sense of the "real" India, however tenuous the concept. (2:00) *Embarcadero, Sundance Kabuki.* (Peitzman)

Soul Men As far as the plot is concerned, this buddy comedy about two washed up 1970s soul singers itching to make a comeback hits all of the expected notes — and with Samuel L. Jackson in the mix many of those notes are, of course, yelled. But there's a moment (one of the expletive-laced film's more subdued) when Jackson and the late Bernie Mac sing "I'm Your Puppet" while dancing on the shoulder of a highway beside a lime green Cadillac El Dorado — the car is affectionately referred to as the "Muthaship." The scene is

bound to inspire a few chuckles and, in light of Mac's passing, it's profoundly bittersweet. While there are definitely instances of bafflingly broad humor, ultimately *Soul Men* is entertaining and shows that Mac, who always had the uncanny ability to shine in minor roles (think the *Ocean's* films or 2007's *Transformers*), was a truly gifted comedic actor. (1:38) *1000 Van Ness, SF Centre.* (Humphrey)

Synecdoche, New York Hi! I'm Charlie Kaufman. You may remember me as scenarist of such intricate, wacky quirkfests as *Being John Malkovich* (1999), *Adaptation* (2002), and *Eternal Sunshine of the Spotless Mind* (2004). For my first effort as writer *and* director, I've decided those prior movies were just *too funny.* Now, look at my navel. Look harder. See how my navel has a navel — now *that* has a navel (each played by top-ranked actors!) and so on, with Escher-like infinity. It's a virtual hall-of-depressive-neurotic-mirrors Apocalypse me! Endlessly fascinating, right? Er, no. In *Synecdoche, New York*, Philip Seymour Hoffman stars as a famous avant-garde stage director whose already glum, hypochondriac nature goes into overdrive once his wife (Catherine Keener) splits with their only child. After he gets a MacArthur Genius Grant, he decides his brilliance and money are best spent on a never-ending theater project in which actors (including Tom Noonan, Michelle Williams, Emily Watson, and Dianne Wiest) play himself and the various women (including Samantha Morton, Hope Davis and Jennifer Jason Leigh) drawn into his real-life, navel-gazing haplessness, recreating scenes we've already just seen. (Sometimes truth and dramatization are almost simultaneous — cosmic wow.) Was it the input of talented directors Spike Jonze, Michel Gondry, and George Clooney that made Kaufman's earlier scripts seem clever — as opposed to insufferable — in their very self-consciousness? Or is it just that this time he's lost touch with anything outside his own ultimately dreary, see-a-shrink-already obsessions? *Synecdoche* isn't badly directed — he's clearly learned from others — and the gifted actors inevitably pull their weight uphill. But Kaufman inadvertently de-pantses himself as a master of meaningless complexity. Defenders say you can't possibly grasp its myriad layers in a single viewing. Others may decide once is already one time too many. (2:04) *Empire, Lumiere, Shattuck, Sundance Kabuki.* (Harvey)

» **Tell No One** (2:05) *Opera Plaza.*
Vicky Christina Barcelona (1:37) *Red Vic.*
W. (2:25) *1000 Van Ness, Shattuck.*

The World Unseen Adapted by director Shamin Sarif from her first novel, *The World Unseen* presents a slice of life in South Africa shortly after 1948, when the National Party instated apartheid, further codifying and expanding on an extant system of institutionalized racism. Set largely within Cape Town's ethnic Indian community and on a patch of dusty farmland outside the city, the film depicts how a handful of lives have been blighted and diminished by segregation — as well as the characters' quiet evasions and revolts. Battling on multiple fronts, Amina (Sheetal Sheth) sports masculine attire, loves the ladies, and runs a café in an illegal business partnership with a "colored" man named Jacob (David Dennis), whose timid attempts at romance are shadowed by antimiscegenation laws. Confined by a traditional and unhappy marriage, the lovely, passive Miriam (Lisa Ray) is provoked by Amina to examine her own imprisonment and put up some faint resistance. Plenty of dramatic scope there — but the pathos of the characters' situations and their assorted triumphs and failures pass by on-screen somewhat mechanically, understood rather than felt. Opening with heavy-handed exposition deemed necessary to sketch out the sociopolitical scene, the film soon lapses into clumsy elisions; events are not so much woven together as awkwardly piled up, creating a choppy collection of story lines that don't always successfully delineate the unseen world of the title. (1:34) *Roxie.* (Rapoport)

Zack and Miri Make a Porno Platonic buds Zack (Seth Rogen) and Miri (Elizabeth Banks) live together, are completely devoted to each other, and yet loudly maintain that they are just friends — until they decide to sleep together on camera to pay off their debts. Oh, and sleep with other actors too, because that's what you do in a porno. Ah, nothing like white-hot jealousy to make a long-dormant heart start beating, eh? *Zack and Miri Make a Porno,* Kevin Smith's latest, reminded me of his previous feature, 2006's *Clerks II.* It elicited the exact same equally powerful, and seemingly contradictory, reactions. During the film's first half, I guffawed at such moments as Zack and Miri's discussion about sex toys for men versus those for women, during which Zack refers to his ability to pleasure himself with the help of two Popsicle sticks and a rubber band, like "a filthy MacGyver." But the off-color hilarity is all but buried by the film's final third, which is full of typical romcom misunderstandings and mush. Writer-director Smith stands alone in his ability to create films that contain equal parts raunch and sap — and while *Zack and Miri* has a few shining moments, overall it never quite (ahem) comes together. (1:51) *Grand Lake, 1000 Van Ness, Sundance Kabuki.* (Eddy)

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» **"Holiday Heat"** See "Sleaze, If You Please." *Yerba Buena Center for the Arts.* SFBG

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Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

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Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

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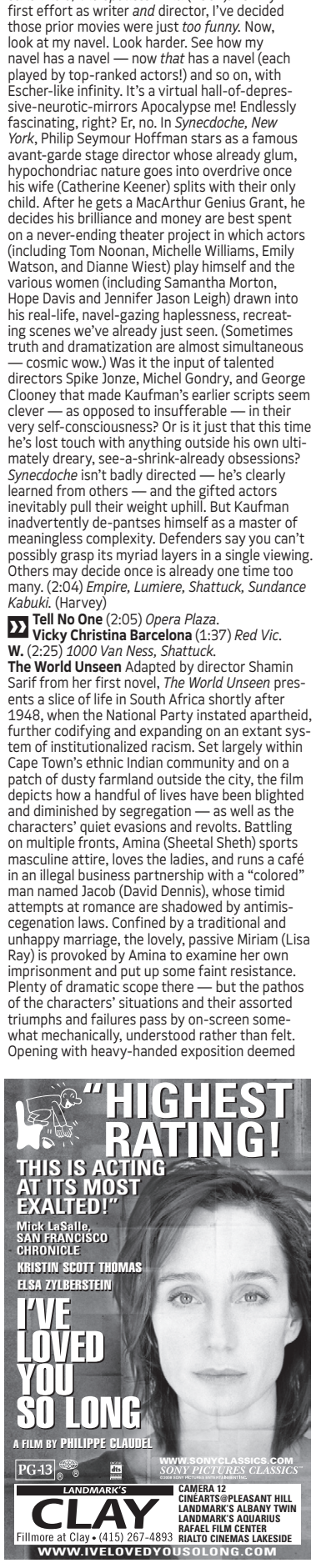
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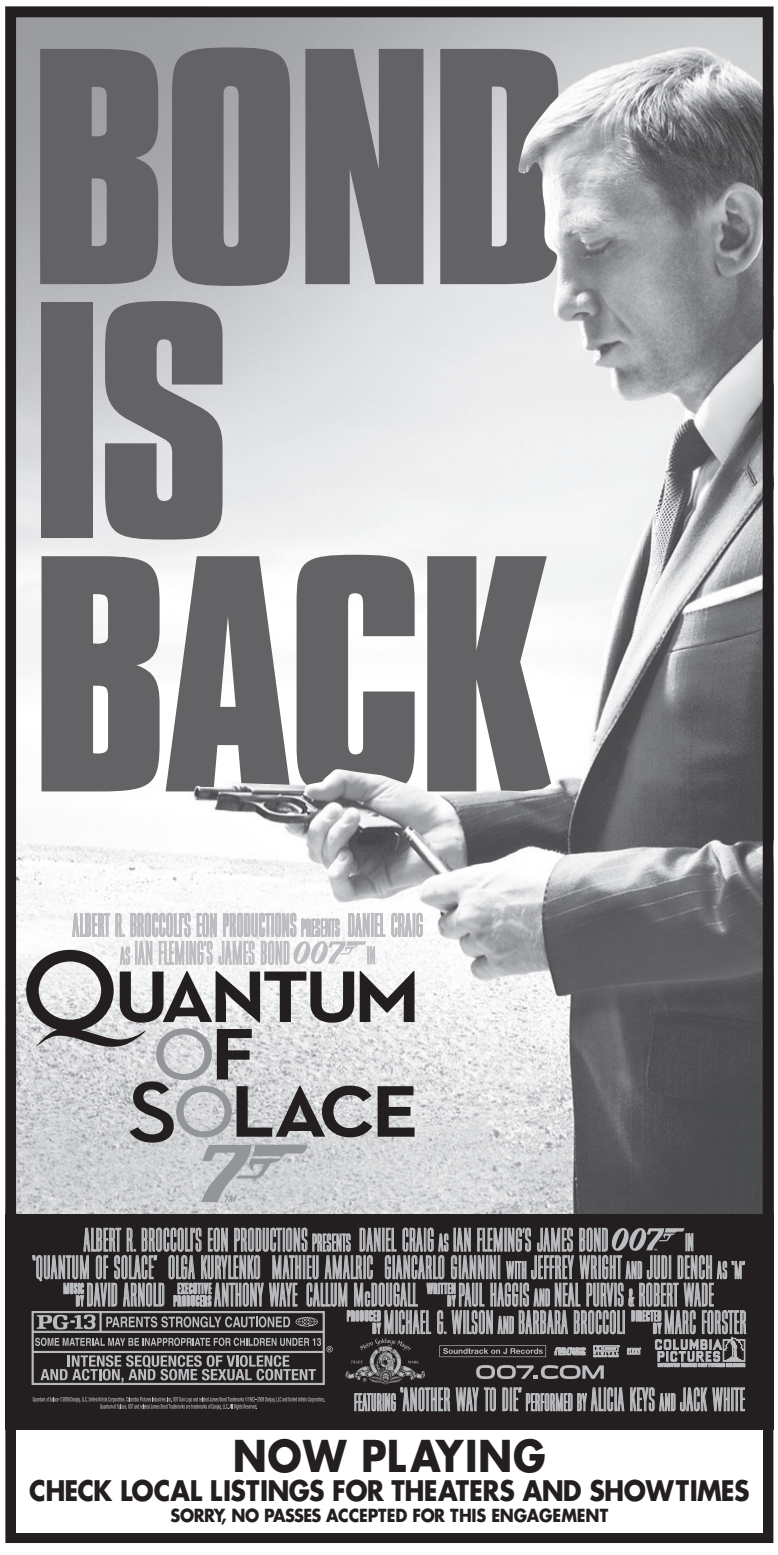
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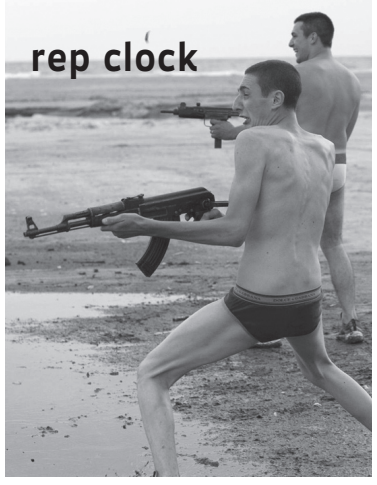
Robert Pattinson (left) and Kristen Stewart (right) vamp it up in *Twilight*, out Fri/21.
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rep clock



Cannes Grand Prize winner *Gomorrah*, about organized crime in Naples, closes out this year's "New Italian Cinema" series at the Embarcadero.

Schedules are for Wed/19–Tues/25 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $5-6. "Revival House Classic Queer Cinema:" **Poison** (Haynes, 1991) with **"Un Chant d'Amour"** (Genet, 1950), Wed, 8. "OpenScreening," Thurs, 8. Contact ataopenscreening@atasite.org for info on how to participate. "Video Works by Wago Kreider," Fri, 8. "Other Cinema:" "The Heavens Above" with Trevor Paglen and other artists, Sat, 8:30. Kino21 presents: "How We Fight Program Five: Mercenaries," Sun, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-10. **Lola Montès** (Ophüls, 1955), Wed-Tues, 7, 9:15 (also Wed and Sat-Sun, 2, 4:30).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **I've Loved You So Long** (Claudel, 2008), call for dates and times. **Let the Right One In** (Alfredson, 2008), call for dates and times. **A Secret** (Miller, 2007), call for dates and times. "Techno Chaplin:" **Modern Times** (Chaplin, 1936), Thurs, 7:30. Program features a discussion with visual effects supervisor Craig Barron, silent film historian John Bengtson, and sound designer Ben Burtt. **Lola Montès** (Ophüls, 1955), Nov 19-27, call for times.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. $8-10.50. "Late Night Picture Show:" **Kids in the Hall: Brain Candy** (Makin, 1996), Fri-Sat, midnight.

EMBARCADERO One Embarcadero Center, SF; www.sffs.org. $12.50. "New Italian Cinema:" **Cover Boy: The Last Revolution** (Amoroso, 2007), Wed, 6:15 and Sun, 2:30; **A Night** (d'Angelo, 2007), Wed, 9 and Sat, 4:30; **Lessons in Chocolate** (Cupellini, 2007), Thurs, 6:15; **The Girl By the Lake** (Molaioli, 2007), Thurs, 9; **The Rest of the Night** (Munzi, 2008), Fri, 6:30 and Sat, 1:45; **Black Sea** (Bondi, 2008), Fri, 9:15 and Sat, 7; **Don't Waste Your Time Johnny!** (Bentivoglio, 2007), Sat, 9:45 and Sun, noon; **Puccini and the Girl** (Benvenuti and Baroni, 2008), Sun, 5:15; **Gomorrah** (Garrone, 2008), Sun, 8:45.

FOUR STAR 2200 Clement, SF; www.lntsf.com. "Chinese American Film Festival," Wed-Thurs. Festival features 12 films from China and Hong Kong.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **Unnatural Causes**, Wed, 7:30.

"INTERNATIONAL LATINO FILM FESTIVAL" Various Bay Area venues; www.latinofilmfestival.com. Most shows $9. Now in its 12th year, the festival presents over 70 features, shorts, and documentaries celebrating Latino culture. Through Sun.

JEWISH COMMUNITY CENTER OF SAN FRANCISCO 3200 California, SF; www.jccsf.org/arts. $10. "Travel Adventure Cinema:" **Cambodia** (Shiley), Wed, 2.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. $20 (includes admission to the special exhibition, "The State Museums of Berlin and the Legacy of James Simon"). "Cinema Supper Club: The Berliner Film Fest": **Wings of Desire** (Wenders, 1987), Thurs, 8.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100 (reservations required). $10. "David Thomson Introduces, *Have You Seen?*": **Red River** (Hawks, 1948), Fri, 6:30.

ODDBALL FILM + VIDEO 275 Capp, SF; (415) 558-8112 (reservations required). $10. "Jazz Roots Cinema: Rare Rock 'n' Roll Films," Fri, 8:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Discovering Teuvo Tulio:" **In the Fields of Dreams** (1940), Wed, 7; **The Way You Wanted Me** (1944), Sun, 5:30. "Mahjong: New Independent Chinese Cinema:" **The Other Half** (Ying, 2006), Thurs, 7; **The Orphan of Anyang** (Wang, 2001), Sat, 6:30; **Grain in Ear** (Zhang, 2005), Sat, 8:15. "The Films of Robert Aldrich:" **Vera Cruz** (1954), Fri, 6:30; **The Last Sunset** (1961), Fri, 8:45. "Cinema Japan: A Wreath for Madame Kawakita:" **Ode to Mount Hayachine** (Haneda, 1982), Sun, 2. "Alternative Visions:" "Canyon Cinema: The Life and Times of an Independent Film Distributor" (1965-79), Tues, 7:30.

PARAMOUNT 2025 Broadway, Oakl; www.paramounttheatre.com. $5. **Singin' in the Rain** (Donen and Kelly, 1952), Fri, 8.

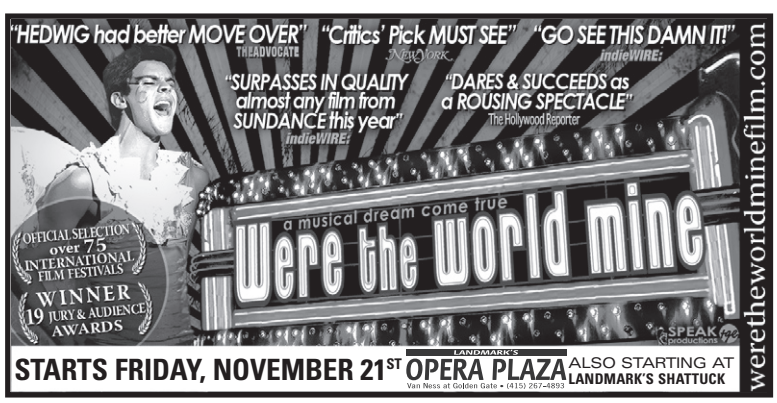
RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Nerdcore Rising** (Farsad, 2008), Wed, 2, 7:15, 9:30. **Vicky Cristina Barcelona** (Allen, 2008), Thurs-Sat, 7:15, 9:20 (also Sat, 2, 4). **Flow** (Salina, 2008), Sun-Mon, 7:15, 9:20 (also Sun, 2, 4). **Towelhead** (Ball, 2007), Nov 25-26, 7, 9:35 (also Nov 26, 2).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Call and Response**, Wed-Thurs, 6:15, 8, 9:45. **The World Unseen** (Sarif, 2007), Wed-Thurs, 7, 9. **Ghosts** (Broomfield, 2006), Nov 21-27, call for times. **The Times of Harvey Milk** (Epstein, 1984), Nov 21-27, call for times.

SAN FRANCISCO LGBT CENTER 1800 Market, SF; www.frameline.org. $5-15. **Loving Annabelle** (Brooks, 2006), Fri, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. San Francisco Jewish Film Festival presents: **Naf: A Street Kid** (2006), Wed, 7:30. "Holiday Heat:" **Devil in Miss Jones** (Damiano, 1972), Thurs, 7:30; **Teenage Hitchhikers** (Gerri Sedley, 1975), Fri, 7:30; "Sexy Trailer Trash," Sat, 7:30. San Francisco Cinematheque presents: "Scott MacDonald on the Spirit of Canyon Cinema," Sun, 7:30. **SFBG**





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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 417741-742. The following person is doing business as **NOTHING WITHOUT EFFORT, BETTER OFF**, 350 49th St., San Francisco, CA 94609. Kenneth A. Ott, 350 49th St., San Francisco, CA 94609. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kenneth A. Ott. This statement was filed with the County Clerk the County of Alameda, CA by Patrick O'Connell on November 7, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430802.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315075-00 The following person is doing business as **HERO HOOPS; MISS ROSIE**, 301 Macalla Ct. Unit D, San Francisco, CA 94130. Roseanna Turner, 301 Macalla Ct. Unit D, San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/13/08. Signed Roseanna Turner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Oct 15, 2008. **November 5, 12, 19, 26, 2008. L#430604**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315549-00 The following person is doing business as **LAW OFFICE OF MATTHEW M. SHAFAE**, 473 Jackson St. Second Floor, San Francisco, CA 94111. Matthew Shafae, 1500 Old County Rd., Belmont, CA 94002. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/10/08. Signed Matthew M. Shafae. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 10, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430702.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315105-00 The following person is doing business as **ALLPOINT INSURANCE SERVICES**, 2339 3rd St., San Francisco, CA 94107. Bradley Jason Vaccaro, 1056 Carolina St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/22/2003. Signed Bradley J. Vaccaro. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 29, November 5, 12, 19, 2008. L#430503**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315382-00 The following person is doing business as **SUSTAINLANE MEDIA**, 870 Market St., San Francisco, CA 94102. Sustainable Circles, Corp. (Delaware), 870 Market St., San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed James Elsen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on October 31, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430705.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03155581-00 The following person is doing business as **DIONISIO DESIGN COMPANY**, 5082 A. Mission St., San Francisco, CA 94112. Dennes David Hernandez, 5082 A. Mission St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/07/08. Signed Dennes David Hernandez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 10, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430703.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315644-00 The following person is doing business as **CMB MUSIC**, 209 Masonic Ave., San Francisco, CA 94118. Charles Barreda, 209 Masonic Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Charles Barreda. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on November 14, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430804.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315692-00 The following person is doing business as **BLOC DESIGN**, 699 Mississippi St., San Francisco, CA 94107. Nathan Streu, 699 Mississippi St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/17/08. Signed Nathan Streu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on November 17, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430805.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **November 12, 2008**. To Whom It May Concern: The name of the applicant is: **SG PHAN LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1148-1150 Mission St., San Francisco, CA 94103-1515. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE. Publication date(s): November 19, 26, December 3, 2008 L#430806.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **October 28, 2008**. To Whom It May Concern: The name of the applicant is: **NOPALITO LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 306 Broderick St., San Francisco, CA 94117-2275. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): November 19, 2008 L#430803.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME and GENDER CASE NUMBER: CNC-08-545498. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF EVELYN CRUZ for change of name and gender. TO ALL INTERESTED PERSONS: Petitioner EVELYN CRUZ filed a petition with this court for a decree changing names as follows: Present Name: **EVELYN CRUZ.** Proposed Name: **ALEJANDRO GABRIEL CRUZ GONZALEZ**. And Gender from FEMALE to MALE. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name and gender should not be granted. NOTICE OF HEARING Date: Jan 8, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Oct 30, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 30, 2008 by Gordon Park-Li, Elias Buti, Deputy Clerk. **November 5, 12, 19, 26, 2008. L#430603**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545316. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar Mar Jauregui for change of name. TO ALL INTERESTED PERSONS: Petitioner **EDGAR MAR JAUREGUI** filed a petition with this court for a decree changing names as follows: Present Name: EDGAR MAR JAUREGUI. Proposed Name: **MICHELLE JAUREGUI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 11, 2008. Time: 9:00 AM room- 218. Signed by William R. Gargano, Commissioner on Oct 23, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 23, 2008 by Gordon Park-Li, Clerk. Kevin Dougherty, Deputy Clerk. **October 29, November 5, 12, 19, 2008. L#430501**

STATEMENT of ABANDONMENT of use of FICTITIOUS BUSINESS NAME FILE NO. 299378. The following person is not longer doing business as **WEST COUNTY GARDENER**, 2699 18th St., San Francisco, CA 94110. Powers & Schor, Inc. California, 2699 18th St., San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/28/06. Signed Beverly K. Schor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on November 5, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430704.**

SUMMONS (Citacion Judicial) CASE NUM: (numero Del Caso): CGC07-464343, NOTICE TO DEFENDANTS:(Aviso Al Demandado): **THOMAS HARDMAN, DOE 1 through DOE 20, inclusive.** YOU ARE BEING SUED BY PLAINTIFF:(Lo Esta Demandando El Demandante): **KINRY LOUIE**
You have 30 calendar days after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court for a fee waiver form. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.
There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford and attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demendante. Una carta o una ilamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas infomacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida ai secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueido, dinero y bienes sin mas advertencia.
Hay otros requisitos legales. Es recommendable que ilame a un abogado immediatamente. Si no conoce a un abogado, puede ilamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales.
The name and address of this court is: (El nombre y direccion de la corte es): **Superior Court, San Francisco; 400 McAllister St., San Francisco, CA 94102**
The name, address, and telephone number of plaintiffis attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefone del abogado del demandante, o del demandnate que no tiene abogado, es):
Plaintiffis Attorney: PAUL R. PERDUE (SBN 067105); 369 Pine St. Suite 610, San Francisco, CA 94104; tel415-291-0474
Date: (Fecha):June 15, 2207. Gordon Park ,Clerk, by (Secretario), Cristina E. Bautista, Deputy (Adjunto)(For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citation use el formulario Proof of Servie of Summons, (POS-1010)).
NOTICE TO THE PERSON SERVED: You are served as an individual defendant.
November 19, 26, December 3, 10, 2008. L#430801

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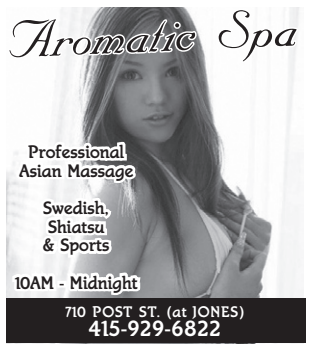
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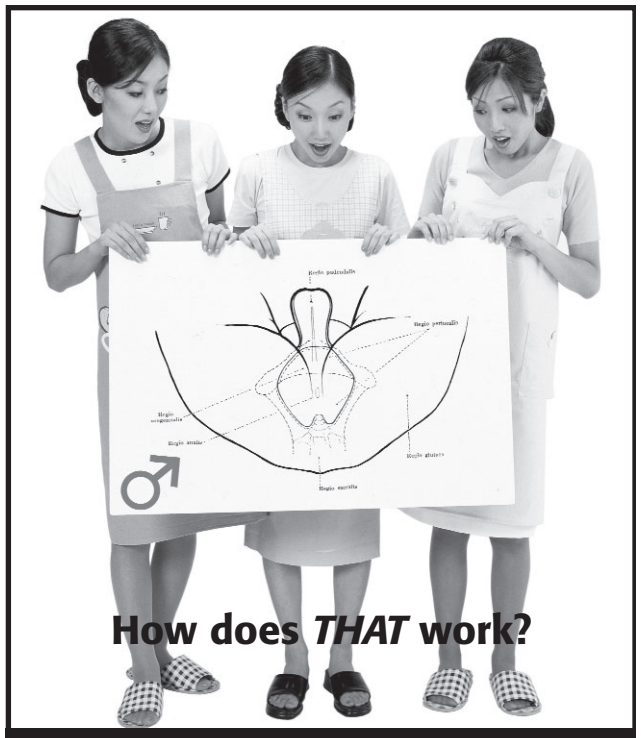




























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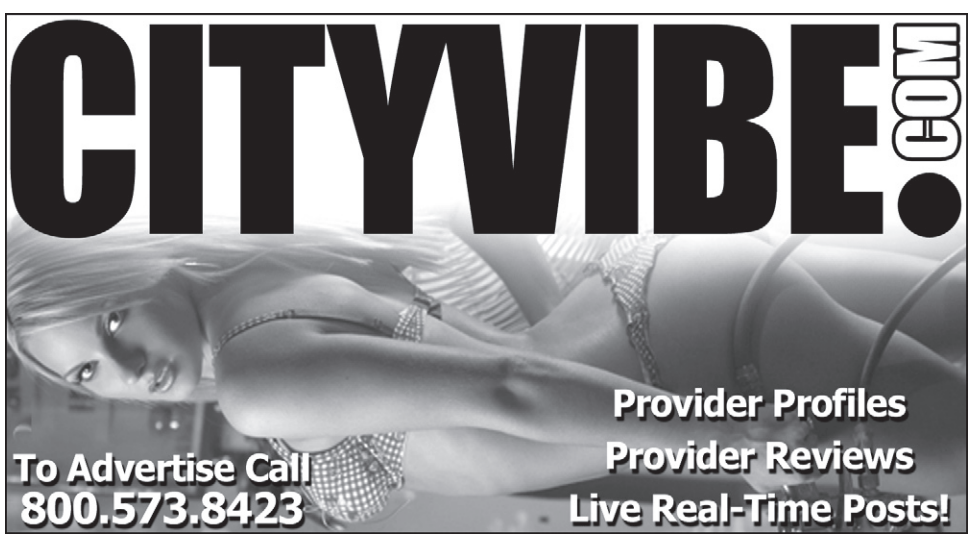
















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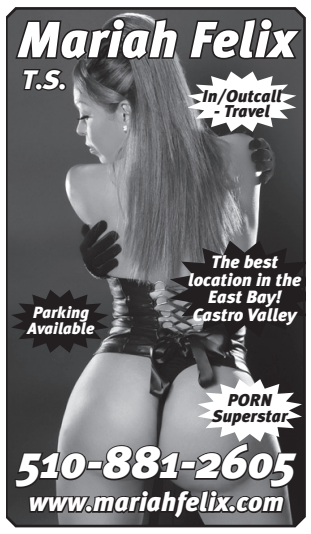
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psychic dream astrology

NOV. 19-25

ARIES

March 21-April 19
All the cool kids these days are talking about "creative use of power." Experience your dynamic pop within the great teacher of your relationships. Get in the driver's seat, but hand over the wheel when your partner wants a turn.

TAURUS

April 20-May 20
You're like America, old Bull. You've taken a departure from what you've done before, inspired by both good and bad recent events. But where there is newness, you may feel disquiet. Don't fear — you're on the right path.

GEMINI

May 21-June 21
Congrats! The planet Pluto (*yes*, it *is* still a planet) has left its 13-year station opposite your sign, where it has wreaked havoc on your psychic flora and fauna. Now that it's gone, your energies will flourish ... after Saturn leaves you alone.

CANCER

June 22-July 22
It's one thing to trust your hunches, and another to credit your perceptions enough to act on them. Revitalize your life by moving boldly and steadily forward. Pay attention to intuition and serendipity this week, as it may just be golden.

LEO

July 23-Aug. 22
It's change or be changed, Leo. Return to the idea of compassion as often as you can remember to. You may be grappling with fears around how to let go, but don't worry. You'll find freedom on the other side of fright.

VIRGO

Aug. 23-Sept. 22
Virgos hate not knowing. But don't pretend you read the whole book if you're only a few chapters in, even though you're a smarty-pants and can wing it. Ask questions, and when you're ready, move from there.

LIBRA

Sept. 23-Oct. 22
A Libra invented co-dependency. How does one love all things relationship-y and not have a touch of the "co"? By being emotionally checked-in and not expecting others to fix or improve you. Find balance this week in a little place called "you."

SCORPIO

Oct. 23-Nov. 21
Assert yourself at all costs. Now is the time to walk your talk or end up King Crap of the Turd Pile. You have all the insights and tools you need, but things aren't easy. The path of least resistance may have a steep drop, so tread with caution.

SAGITTARIUS

Nov. 22-Dec. 21
Settle your accounts. Now is time for you to do like an addict and make amends to the folks (including yourself) you have unresolved issues with. The nagging feeling that something important is coming or going in your life is right on.

CAPRICORN

Dec. 22-Jan. 19
You have this train of thought that keeps holding you back: it's all gloom and doom, and it's *so* passé. Stop with the tough love (talk about passé!). Instead, nurture your growth through a system of rewarding thoughts.

AQUARIUS

Jan. 20-Feb. 18
Do like the Jackson 5 and get out on the dance floor. Only the "dance floor" is more like a comfy chair and the "dancing" is communication. Process your righteous ass off, and don't stop till you've had enough.

PISCES

Feb. 19-March 20
What is this thing called love? Now's the time to get clear about what *you* think it is — not the *feeling* of it, but the nitty-gritty do's and don'ts. Identify your standards for your relationships and make adjustments where necessary. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

Whiskey In The Jar

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Andrea:
When my boyfriend has been drinking, sometimes he can't ejaculate. He says he can still come and all his other physical responses back this up. But he still has an erection after this happens. Is he telling the truth, or maybe just trying to make me feel better when I sometimes don't make him come?
Love,
Which?

Dear Which:
Lack of erection, delayed orgasm, and delayed ejaculation (not always the same thing, as your question demonstrates) and *extremely* delayed orgasm and ejaculation (like several days hence) are common side-effects of excessive drinking. Orgasm without ejaculation is usually something prostate-related, causing retrograde (backward) ejaculation, or some sort of nerve damage, or or or ... but none of those would create occasional, post-partying lack of ejaculate.

I think there's a good chance that he is fudging, a.k.a. faking it, but in the benign manner in which a usually-orgasmic woman might fake it, a little, when it did feel pretty good but she's tired and knows you are too and is graciously offering an out. Is that so wrong?

Sometimes a guy doesn't come. Very rarely is it his partner's fault and caused by sudden-onset lack of hotness syndrome. If extra stimulation (adding in a mouth or a hand) doesn't do it, try cheerfully offering to quit and see if he stops claiming to have come. You can't "make" someone come (unless he's a bull and you're a vet wielding an electro-stimulus device). You can only help. Sometimes there's just no helping someone.
Love,
Andrea

Dear Andréa: I have a drinking problem that wouldn't be such a problem if it wasn't seemingly getting in the way of my sex life. On the other hand, I think it would be reasonable for someone to hear all the details and say that the drinking isn't the only issue. I think I'm going to go look into "whiskey dick" and see if the Internet can guide me. Failing that, whom do I turn to? I had a shrink when I was little, but I really didn't think much of it. I believe I'd like to sit across from someone in a nonjudgmental setting and see if they can sort this shit out for me. Any recommendations?
Love,
Drinking Man

Dear Man:
Judging by the somewhat convoluted quality of your opening paragraph, I think you probably already know that "drinking is causing my problem/problem is causing my drinking" is a chicken/egg problem, and not one I'm in a position to solve for you. Since it is a chicken and egg problem, though, I'd venture to say that it both cannot be solved and shouldn't be solved. In other words, who cares? You have at least three things going on: whatever originally brought you to drinking too much; drinking too much; and the sexual (and quite likely other) sequelae from drinking too much. Go get help!

A therapist one is dragged to as a little boy, for reasons unclear to one at the time and since further fuzzy-fied by time's crappy Xerox machine, is not to be taken as the model for what a therapist can be or can do for you. You are a grown-up, you're beating up your body, and you can't get a hard-on. Get help! Get some names through the local Association of Marriage and Family Therapists or a similar referral resource (I know a ton of therapists but it's kind of uncool to plug them in the column). Call three or four and book someone for an intro session or phone consult, and don't hire anyone you don't think you'll want to talk to.

That would be that, but I'm a little concerned by what you mean by "whiskey dick." Everyone who drinks will encounter alcohol's well-known "the spirit is willing, but ..." effects from time to time. But if your current difficulty is global, occurring whether or not you've been drinking, rather than just the result of a binge-y night, then I'm a little worried. Drinking a whole lot a whole lot can cause long-term damage — it can mess up testosterone production among other ills — so I'd be happier hearing that you can get a hard-on (and that your balls aren't shrinking), it's just that you often don't because you've often been drinking. Dude, see a doctor. I cannot guarantee he or she won't be judgmental (I can pretty much guarantee s/he will, actually). But buck up and find out if there's something really going wrong.

While you've got the doctor's attention, you've got a chance to ask for Viagra or one of its little friends. Getting a hard-on is not going to solve all your problems but at least it would be pleasant while it lasted.

I close with this helpful suggestion from the official Viagra patient information Web site: "To help avoid symptoms of ED, it's best to avoid drinking large amounts of alcohol before having sex."
Love,
Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at www.gogetyourjacket.com, but don't look there for the butt sex. There isn't any.







destinations

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› women seeking men

TAKE CONTROL
Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the strong my desire to satisfy my man is! ☎300031

HI!
SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. ☎298476

SEEKING SWM
Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. ☎298795

GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

SWEET AND SINGLE
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

ARE WE A MATCH?
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. ☎293630

GOOD VALUES
Captivating, friendly SF, 60s, likes museums, the beach, coffee shops. Looking for relationship with similar male, 60s. ☎299946

1949 CLASSIC
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

DOMINANT ATTITUDE
Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

MARRIAGE-MINDED
39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. ☎263705

READY FOR LTR
Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. ☎299943

SEXY BLONDE
Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! ☎299436

PERSONABLE AND HONEST
Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. ☎297201

SEEKING LTR
Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. ☎297204

WELL-ROUNDED WOMAN
Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. ☎297206

WORTH THE CALL
Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. ☎297209

A LOT TO OFFER
Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. ☎289505

LET'S MEET SOON!
Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. ☎293599

› men seeking women

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

PROUD MILITARY MAN
Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. ☎299643

CAN YOU SMILE?
SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. ☎298098

LET'S MEET
WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. ☎299220

NICE GUY
WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. ☎299230

VERY ACTIVE
Male, 59, young acting and looking, would like to meet an easygoing, full-figured female to spend time with, possibly leading to LTR. ☎297540

LONELY MEXICAN IN SEARCH OF...
that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. ☎298104

HELLO LADIES
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. ☎775819

GOOD VALUES
Bright, clean-cut, healthy male, 50s, likes camping, museums, travel, the beach. Looking for similar female companion, 50s. ☎284901

DINNER EXCHANGE
Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. ☎882926

SEEKS OLDER WOMAN
SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. ☎298267

COME PLAY
Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

LOOKING FOR A BORED HOUSEWIFE
Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. ☎299009

SEEKING FRIEND
Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! ☎202389

COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

› men seeking men

PLEASE ME
WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. ☎297636

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎753246

HORNY GUY HAS A NEED...
to suck a big one. I'll do it your way. Make me your slave. All calls answered. ☎753249

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

FREE MASSAGE
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. ☎860940

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. ☎877130



LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

GREAT HEAD FOR MARRIED...
straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. ☎754037

› women seeking women

HONESTY A MUST
SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. ☎299977

GREAT PERSONALITY
Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. ☎274307

› three's company

LOAN ME YOUR WIFE!
Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. ☎248085

PLEASURE FOR BOTH
WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. ☎290906

SEEKING PARTY GIRL
Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? ☎294854

WM SEEKS BLACK COUPLE
SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. ☎295187

MARRIED WHITE COUPLE...
seeks strong BM, who likes to be in charge, to have a nice time with. She's very submissive, husband joins in if you like or just watches. We are looking for ages 35-50. ☎282337

› friends/activities

EROTIC COMPUTER
Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. ☎802472

CALLING MUSIC LOVERS
My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. ☎996276

› kinksters

DOMINANT LEATHERMEN
Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. ☎238797

SPANK YOU VERY MUCH
Woman, thou shalt be spanked. Gentle or hard, clothed or naked, whatever you deserve, by a sexy man who knows how to do it. ☎166433



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Photographed in our Montreal apartment, Eliana wears the ultra-form fitting and slimming Disco Pant, one of our newest additions for fall. Seen here with the Printed Cotton Spandex Jersey Bra.

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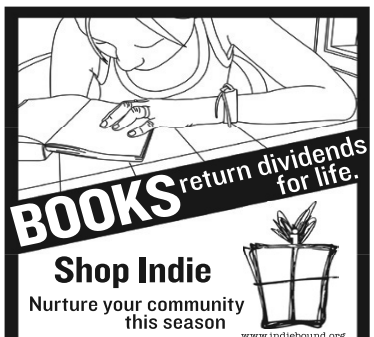
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